

F G E E5 F G E5

thoughts so un - clean. _____
loud and long. _

My heart is rac - ing, all tat-tered and torn. _____
This is - o - la - tion is the king of pain. _____

TAB

(0) 2 2 2 2 6 5 (5) 8
(0) 2 2 2 2 3 (3) 7 5 2 (0)

TAB

(0) 9 9 9 5 (5) 7
7 7 7 7 (7) 9 6 (6) 9 9 9 9 9 9 9 9 9 9 5 (5) 7
(0) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

N.C. Am

I stand here naked as the day I was born. —
A lost horizon in an ocean of flames. —

TAB (2) 4 4 4 4 4 4 4 4 2 0 (2) 0 1 3 3 0

TAB (7) 0 0 0 0 0 0 0 0 0 0 (0) 0 1 3 3 0

Chorus 1 & 2:

Fmaj9(#11)

Rhy. Fig. 2 (Gtrs. 1-4) On - ly the lone - ly will stand.

Gtr. 3 *divisi* 3 Gtr. 3 tacet 2 measures

Gtr. 1 hold

TAB (0) 8 10 8 5 0 0 0 0 6 8 6 5 0 0 0 0 1 (1) 3 3 0 2 0

Gtr. 4 3 Gtr. 4 tacet 2 measures

Gtr. 2

TAB (0) 5 7 5 0 0 0 0 0 8 5 5 6 5 6 1 (1) 3 3 0 2 3

*No 3rd

Am

I'm hold -

Gtr. 3 1/4 3

Gtr. 1 1/4 8 10 8 5 0 0 0 0 (2) (2) (2) (0) 2 0

Gtr. 4 1/4

Gtr. 2 1/4 5 7 0 0 0 0 0 0 (0) 0

TAB (0) 0 3 3 2 2 0 (0) 0 2 3 0 (0) 0

Fmaj9(#11)

E5

ing the world in my hand. _____ I got to be-lieve!
(end Rhy. Fig. 2)

hold _____

T 6 8 6 5 5 6 5 6 (0) (0)
A (2) (0)
B (0) 1 (1) 3 3 0 2 3

Gtr. 4 tacet

hold _____

T 8 5 0 0 0 0 (0) (0)
A 6 5 6
B (0) 1 (1) 3 3 0 2 3

*Gtr. 3 tacet after solo. (2 measures)

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 2 times

E5

Gtr. 3 N.C. E5 1. N.C. E5

T (11) (11) 11 10 12 10 (10)12 9 (9) 3 5 4
A
B

2.

w/Rhy. Figs. (Gtr. 1) & 1A (Gtr. 2) 3 times

N.C. E5 N.C. E5

T (10)12 9 (9) 7 9 7 (7) 9 4 (4) 2 4 2
A
B

E5

Gtr. 5 N.C.

E5

Interlude:

E5

Yeah, _____ oh...

Gtr. 1 and 2

Rhy. Fig. 3 (end Rhy. Fig. 3)

Gtr. 3

TAB

(2) 4 1 (1) 0 2 0 3 (3)

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 times

G5

F5 A(2)

Gtr. 1 and 2

Gtr. 5

(continue from slashes)

TAB

(12) 10 (10) (10) 4
(12) 10 (10) (10) 2
(10) 8 (8) (8) 0

*Gtr. 5 is doubled
by Gtr. 4

Bridge:
Gtr. 4 tacet

Gtrs. 1 and 2
tacet 15 measures

TAB (2) (0)

Gtrs. 4 and 5
* Rhy. Fig. 3

vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar

TAB 4 2 0 0 0 0 4 2 0 0 5 (5) (5) (3) (3)

*Gtr. 4 non-distorted w/Delay and compression. *Gtr. 5 semi-distorted w/Delay and compression.

Gtr. 4 and 5

A(2) A5 G(4) A(2) A5 C(4) (end Rhy. Fig. 3)

vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar hold

TAB 4 2 0 0 0 0 4 2 5 (5) (5) (3) (3) 6 5 0

*1st time, only.
2nd time sustain chord.

w/Rhy. Fig. 3 (Gtrs. 4 & 5)

A(2) A5 G(4) A(2) A5 C(4)

I've been here be - fore, — but not as I stand — here to - day..

A(2) A5 G(4) A(2) A5 C(4)

I'll wait for the dawn. — Read - y to walk —

Guitar Solo:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

E5 N.C. E5

in - to the light.

trem. bar trem. bar

TAB 5 (5) 7 6 7 9 7 9 9 (9) 7 (9) 10 9 7 9 10 9 9 9

This system features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the staff, the chords 'N.C.' and 'E5' are indicated. A dashed line labeled '8va' indicates an octave shift. The tablature below the staff shows fret numbers: 7-9, 9-9-9-11, 12-12, 12-13, 11-11-12-11, 12, 12-12-13, 11, 11, 12-14-15-15, and 14-15-17-17.

This system continues the melody. Above the staff, the chords 'N.C.' and 'E5' are indicated. A dashed line labeled '(8va)' indicates an octave shift. The tablature shows fret numbers: (17), 17, 17-15-17, (17), 14, 12-15-12, 14-11, 12, 11-14-11, 12-9, 11, 9-12-9, and 11.

This system includes a double bar line. Above the staff, the chords 'N.C.', 'Am', and 'Fmaj9 (#11)' are indicated. The text 'w/Rhy. Fig. 2 (all Gtrs.)' is written above the staff. The tablature shows fret numbers: 8-11, 9-12, 11-14, 12-15, 10-10, (10), 12, 10-12, 10-12-13, 12-13-15, 13-15, 17-18-17-18-17-15-17-15, 17-16-17, and 3. A '-3 1/2' fret shift is indicated at the end.

This system continues the melody. Above the staff, the chords 'Am' and 'Fmaj9 (#11)' are indicated. The tablature shows fret numbers: (3), 5-5, (5), 6-6, (6), (6), 10, (10), (10), 8-10, 7, (7), 5-4-5, 4, and 3.

This system includes a double bar line. Above the staff, the chords 'E5', 'N.C.', and 'E5' are indicated. The text 'w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 4 times' is written above the staff. The tablature shows fret numbers: (3), 5-7, 15, 15, 15-13-12, (12), 9, (9), and (9). An asterisk (*) is placed above the (12) fret number.

*Increased delay

N.C.

E5

N.C.

E5

Ah!

1

11 (11) (11) (11) 12 10 (10) 12 9 (9) 7 9 4

Outro:

w/Rhy. Fig. 4
(Gtrs. 1 & 2) till fade

F5

Gtrs. 1 and 2

Rhy. Fig. 4 (end Rhy. Fig. 4)

TAB

(2) 2 2 2 0 0 2 2 2 0 2 (2) 2 2 2 2 2 2 0 0 2

Gtr. 3

TAB

(4)

G5

F5

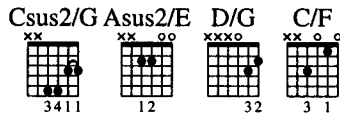
Repeat and fade
into drum segue

Ah!

TAB

(4)

FRACTURED LOVE



Words and Music by
S. CLARK, J. ELLIOTT and R. SAVAGE

Gtr. 1 Moderately ♩ = 106
(Drums only)

2 N.C.

ppp *w/E-bow* *mf*

TAB 5 (5) (5)

Gtr. 2

2

ppp *w/E-bow* *mf*

TAB 4 (4) (4)

Gtr. 3

2

ppp *w/E-bow* *mf*

TAB 2 (2) (2)

TAB (5) 7 5 8 7 8 10

TAB (4) 4 5 7 9 7

tr *tr*

TAB (2) 2 (4) 4 2 4 2 4 2 5 4 5 7

Three systems of guitar tablature and standard notation. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a corresponding six-line guitar staff with fret numbers. The first system has frets 12, 7, 5, 8, 7, 5, 5. The second system has frets 9, 5, 7, 5, 4, 4. The third system has frets 9, 4, 2, 5, 4, 2, 2.

Verse 1:

Verse 1:

I'm caught in a dream, _ some - times it ain't _ what it seems. _

tacet 20 measures

(5)

tacet 20 measures

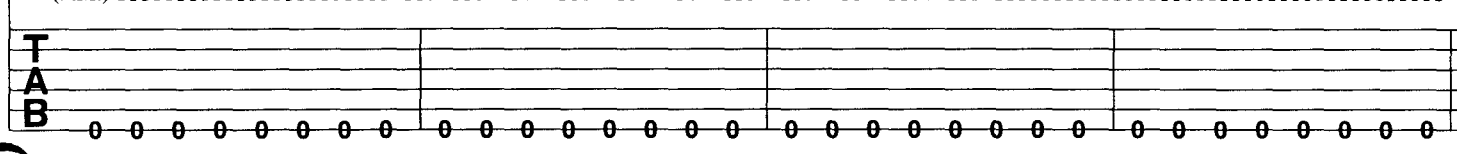
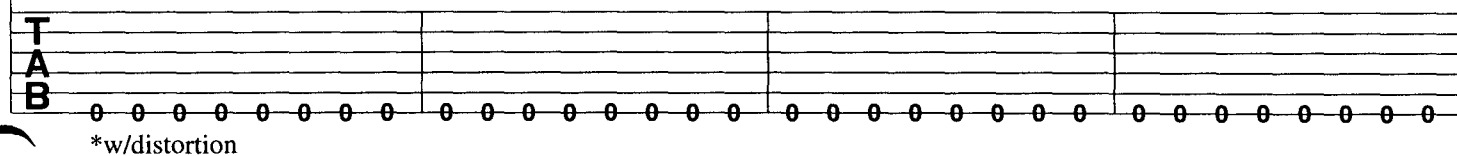
(4)

tacet 20 measures

(2)



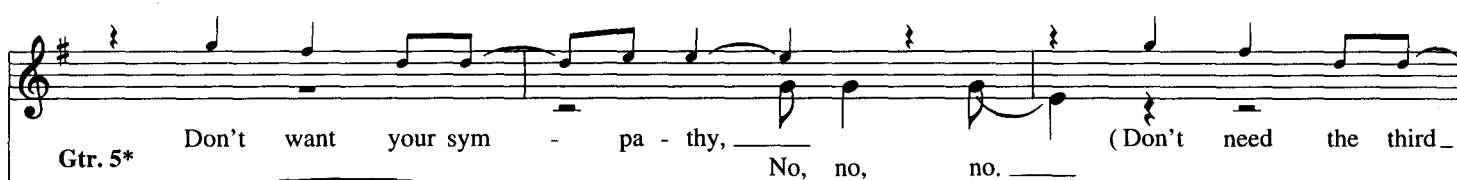
Gtr. 4*

*Bridge:*

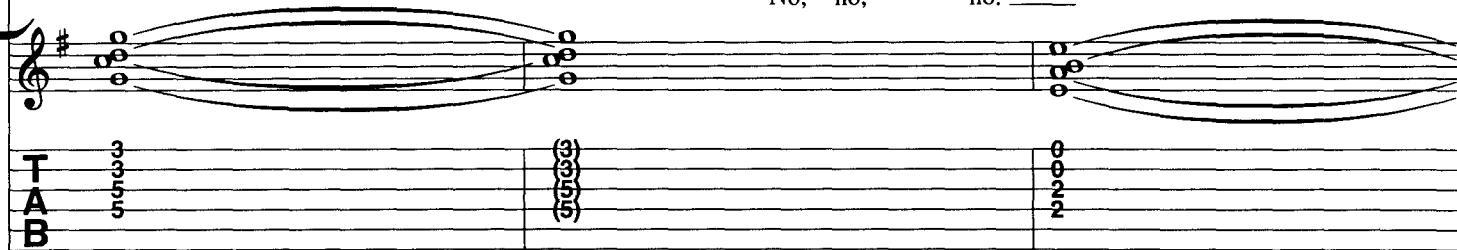
Gtr. 4 tacet

Gsus

Esus



Gtr. 5*



*w/o distortion

D/G

de - gree, —) no, no, no. (Just got - ta break — a - way — and scream.
Just got - ta break — a - way — and scream.

TAB

(0)
(0)
(2)

2
3
0

(2)
(3)
(0)

Interlude:

N.C.

C/F

Gtr. 4 I'm caught in a dream. — Gtr. 4 tacet

TAB

0
1
3

Gtr. 1

TAB

5 7 5 8 7 5

Gtr. 2

TAB

4 5 7 5 4

Gtr. 3

tr

tr

TAB

2 (4) 4 2 5 4 2

Verse 2:

(Gtr. 5) E5

N.C.

I'm stood at the edge — and I'm look - ing down. —

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 4

P.M.

Gtrs. 1 - 3 tacet

Caught in the dan - ger zone; _____ I feel like a king _____ that has lost _____ his crown. _____

Gtr. 4

(P.M.)

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

And now I stand here — a - lone. (Don't want your sym -

Gsus

(P.M.)

Gtr. 4 tacet

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Esus

pa - thy, —) (Don't need the third — de - gree, —)

No. — no. —

D/G C/F

(Just got - ta break — a - way — and scream.)

Just got - ta break — a - way — and scream. I'm caught in a dream.

Chorus:
Gtr. 5 tacet

E5 C A5 D5 E5

— Frac-tured love, — frac-tured love, — iron fist in a

Gtr. 4
Rhy. Fig. 1

f P.M. P.M.

TAB

2 0 0 0 0 0 0 2 2 2 0 0 0 0 0 2 2 0 0 2 0 2 0

cracks in the mir - ror of this frac-tured love. _____ I don't care if you

(end Rhy. Fig. 1)

P.M. P.M.

TAB 2 0 2 0 2 0 2 0 0 2 0 0 0 0 0 0 2 3

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "pull down the sky, — an - gry pas - sion is a friend of mine. ____". Above the vocal line, the chords A5, D5, E5, D5, A5, and E5 are indicated. The second system shows the piano accompaniment in treble clef, with a key signature of one sharp (F#). The lyrics "P.M." are written below the first measure, and "P.M." is written below the last measure. The third system shows the guitar tablature (TAB) in a standard six-string format. The first measure contains a triplet of eighth notes, each with a '2' above it, and the second measure contains a single eighth note with a '2' above it. The remaining measures contain various chordal patterns indicated by numbers 0, 2, and 3.

Reach out for the sky above, it's just a fractured love.

P.M. P.M.

TAB

[illegible]

iron fist in a vel - vet glove. _____

frac-tured love, _____

P.M. P.M. ----- J

TAB 2 0 2 0 2 0 (2) 0 2 0 2 0 0 2 0 0 0 0 0 2 3

[illegible]

N.C.

C5

Gtr. 4

I'm caught _

P.M. P.M.

TAB

0 2 3 2 0 5 3 3 0 2 0 5 3

Gtr. 6 (Electric)

TAB

5 10 7 9 10

A5

in a dream. Why don't you set me free? _

TAB

(5) (3) 3 7 2 0 2 0 (2) (6) 5 4 2 2

TAB

(10) 5 9 9 11 12 (12) 15 15 12 15 12 15 1

Guitar Solo:
w/Rhy. Fig. 1

E5 C A5 D5 E5 D5 A5 E5

Gtr. 6

A.H. (8va)

A.H. P.M.

1 14 15 13 15 15 17 14 11 12 9 4 5 5 7 7 0

C A5 D5 E5

3 3 1/2 1/2

7 8 7 8 10 12 (12) 11 (11) 7 9

5 7 5 7 7 7 9 10 7 9 10

Gtr. 6 D5 A5 E5 C5 8va

trem. bar

12 14 15 14 12 13 12 14 15 14 12 14 12 15 12 15 13 12 4 5

(9)

Gtr. 4

5 (5) (3)

A5

TAB

7 5 7 5 4 5 7 5 7 5 4 5 7 5 7 5 4 7 15 14 15 14 14 (14) 12 14 (14) 12 14 12 15

TAB

2 0 (2) (0) 5 4 2 0 0 0 2 3 2 0 5 3

Pre-Chorus 2:

C5

A5

Don't want your sym - pa - thy. _____ Don't want the third _

tacet 5 measures

TAB

15 (15) (15)

TAB

5 3 (5) (3) 2 0

C5

N.C.

de - gree, _____ just got - ta break, break a - way and

Gtr. 4

TAB

(2) (0) 5 3

musical score for guitar (Gtr. 4 and Gtr. 6) and vocal line. The key signature is one sharp (F#). The vocal line includes the lyrics "scream! _____" and "Caught _".

Gtr. 4

TAB

0 0 0 2 3 2 0 5 3 5

Gtr. 6

TAB

7 5 10 7 9 10

musical score for guitar (Gtr. 4 and Gtr. 6) and vocal line. The key signature is one sharp (F#). The vocal line includes the lyrics "_____ in a dream." and "Why don't you set me free? _____".

Gtr. 4

TAB

(5) (3) 3 7 2 0 2 0 5 4 2 2

Gtr. 6

TAB

(10) 5 9 9 11 12

Chorus 3:
w/Rhy. Fig. 1

musical score for guitar (Gtr. 4 and Gtr. 6) and vocal line. The key signature is one sharp (F#). The vocal line includes the lyrics "_____ Frac-tured love, _____" and "frac-tured love, _____".

Gtr. 4

TAB

E C A5 D5 E5

Gtr. 6

TAB

D5 A5 E5 C A5

cracks in the mir - ror of your frac-tured love. ____ Frac - tured love, ____ frac - tured
(Frac-tured love, ____)

w/Rhy. Fig. 1 (first 7 bars)

love, ____ (frac - tured love, ____) iron fist in a vel - vet glove. ____ Frac - tured

love, (frac - tured love, ____) (frac - tured love, ____) don't give me your frac-tured love!_

D5 A5 D5 A5 C5 E5 C5 A5

Gtr. 4

P.M. P.M.

TAB

2 0 2 0 2 0 5 5 2 (2) 0 0 0 0 0 0 0 0 0 0 0 0 2 0

Gtr. 6

TAB

15 (15) (15) (0) 17 17 17 1 1/2 17 20 17 17 17

D5 E5 D5 A5 E5 C5

P.M. P.M. P.M. P.M.

8va

TAB

17 11 12 14 13 12 (12) 15 12 15 22 22 (22) 17 20 (20) 17

A5 D5 D5 A5 D5 A5 D5 A5 E5

Oh! Oh! Oh!

P.M.

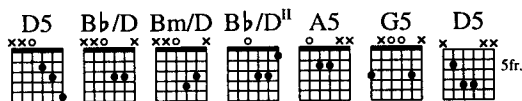
trem. bar

1/2 31/2 1 1 2

TAB

19 (19) 17 20 17 0 (0) 0 3 4 3 4 3 4 (4) 12 15 12 15 12 15

ACTION



Moderately fast ♩ = 170

Intro:

Words and Music by

A. SCOTT, B. CONNOLLY, S. PRIEST and M. TUCKER

Riff A -----

⑥
10 fr.
D

w/Riff A (Gtr. 1) 27 times

(*Gtr. 1)

Riff B (both guitars)

Gtr. 2

Gtr. 2

trem. pick -----

Gtr. 3

*Cello sample arranged for guitar.
E-bow is suggested.

Gtr. 2

(8va)* -----

(end Riff B)

Gtr. 3

(trem. pick) -----

*8va Gtr. 2 only

Gtr. 4

cresc. gradually 12 measures
ppp

w/Riff B (Gtrs. 2 & 3) 2 times

Rhy. Fig. 1

D5

Bb/D

Bm/D

Bb/DII

(end Rhy. Fig. 1)

(Gtr. 5*)

P (continue cresc.)

*Gtr. 5 is panned around mix.

w/Rhy. Fig. 1 (Gtr. 5) 3 times

D5 B♭/D Bm/D B♭/D^{II}

mf (continue cresc.) *ff*

TAB (7) (7) (7) (7)

Band enters (Gtr. 4 tacet)

Gtr. 5 is doubled by semi-distorted Gtr. 7

Gtr. 6 D5 B♭/D Bm/D B♭/D^{II} (end Rhy. Fig. 2)

Rhy. Fig. 2

TAB 5 5 5 5 0 5 5 5 5 0 5 5 5 5 0 8 8 8 8 0

w/Rhy. Fig. 2 (Gtr. 6) sim.

Gtr. 8 D5 B♭/D Bm/D B♭/D^{II}

cresc.

TAB 10 10 (10) (10) (10) (10) (10)

Verse 1:

⑤
5 fr.
D

Gtr. 7 P.M.

So you think _ you'll take _ an - oth - er

A5

P.M.

piece _ of me _ to sat - is - fy _ your in - tel - lec - tu - al _

need. _____ (Do you want...) Do you want ac - tion? (ac - tion, ac -

G5 D5

*w/Delay

⑤
5 fr.
D

Rhy. Fig. 3

P.M.

- tion, ac - tion) Gon - na bring you down — 'cause you're push - in' me you got - ta

A5

(end Rhy. Fig. 3)

rec - og - nize — my su - pe - ri - or - i - ty —

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 5) 2 times

w/Riff A (Gtr. 8 instead of Gtr. 1) 8 times

D5 Bb5 G5/B C5

(Li - ar, li - ar, li - ar, li - ar.) You know you be - lieved — it.

Gtr. 7 w/Rhy. Fig. 4

(end Rhy. Fig. 4)

Gtr. 7	3	3	3	1
A	2	3	0	0
B	0	1	2	3

D5 Bb5 G5/B

(Li - ar, li - ar, li - ar, li - ar.) 'Cause I'm the main.

C5

D5^{II}

Chorus:

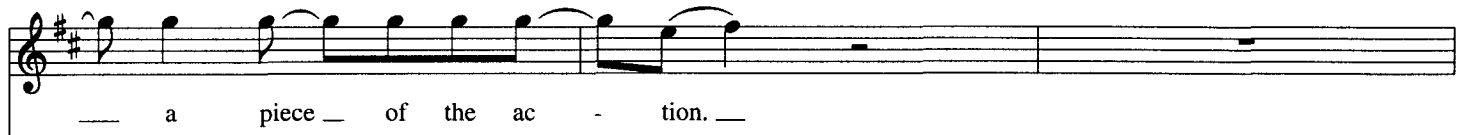
G5

Gtr. 7

man. — And that's why ev - 'ry bod - y wants —

A5

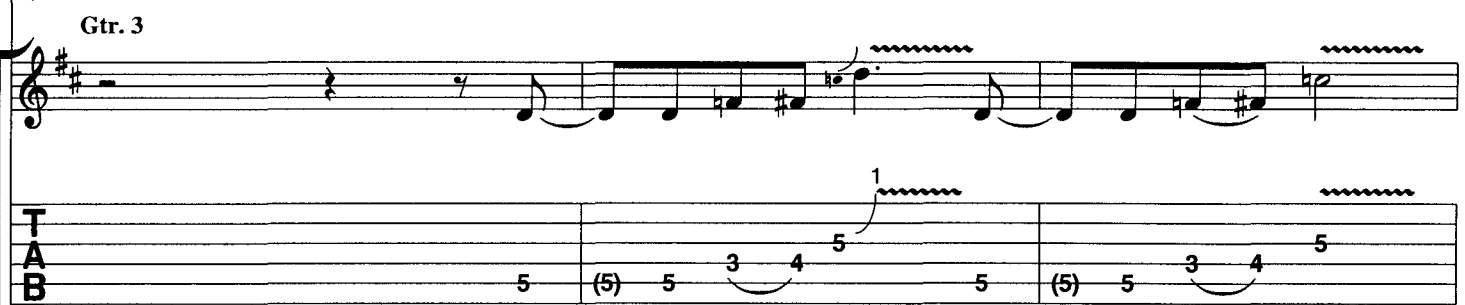
D5



Gtr. 2



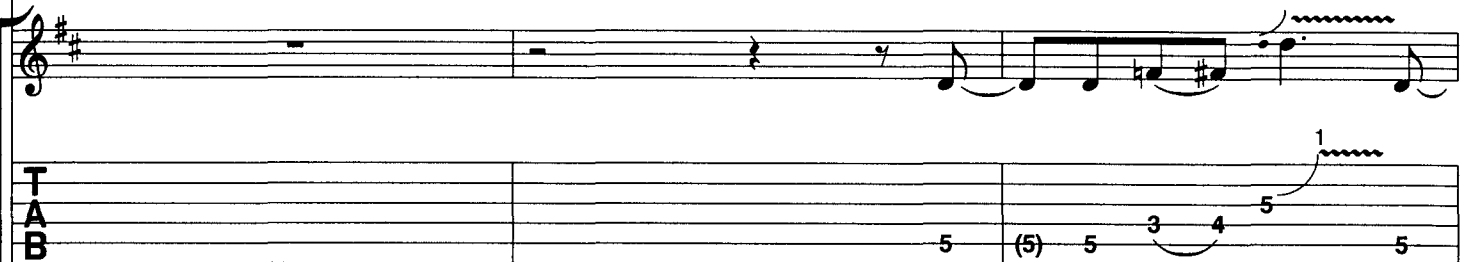
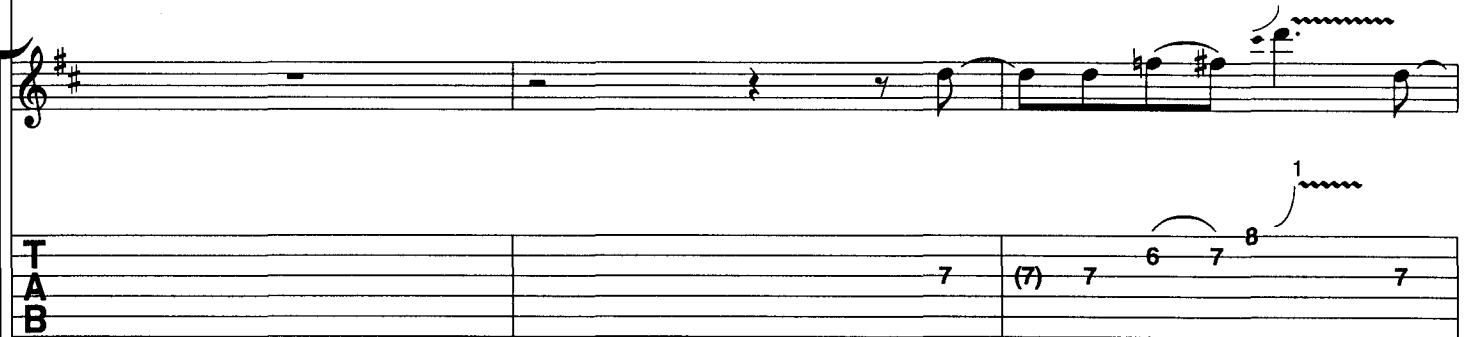
Gtr. 3



G5

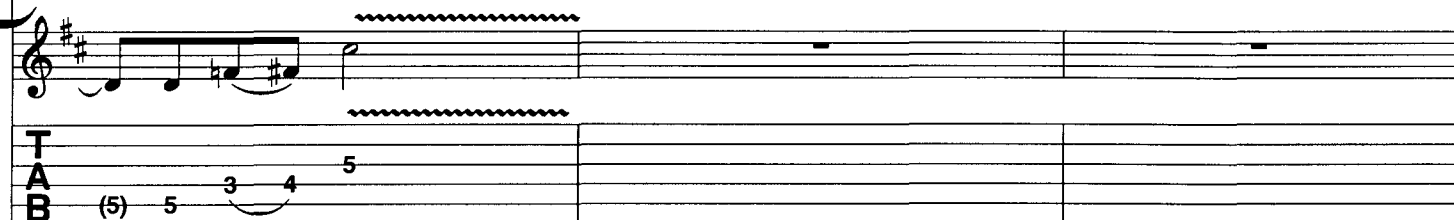
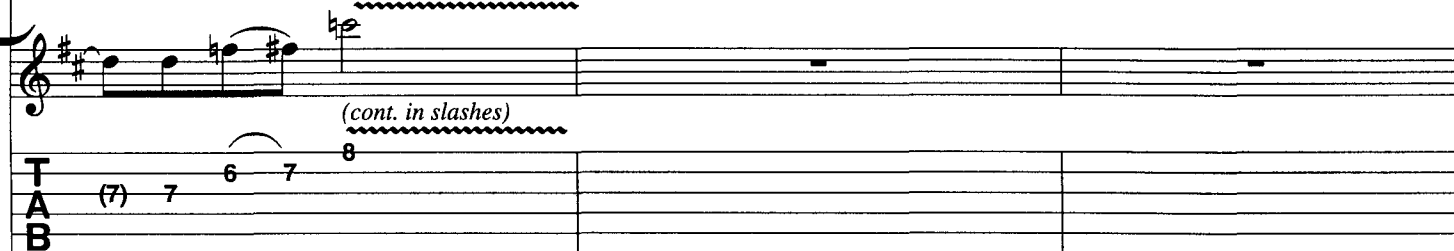
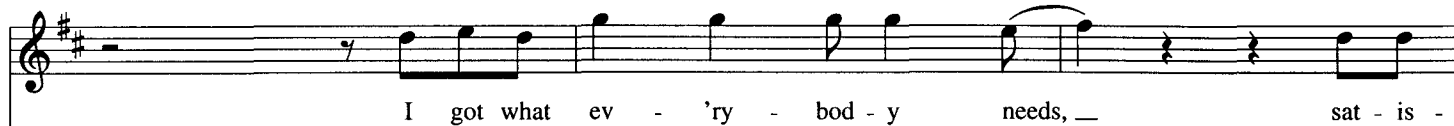
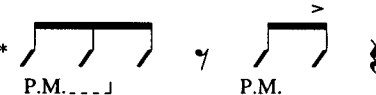
A5

D5



G5

N.C.(D5)



*Gtr. 7 is doubled by Gtr. 6

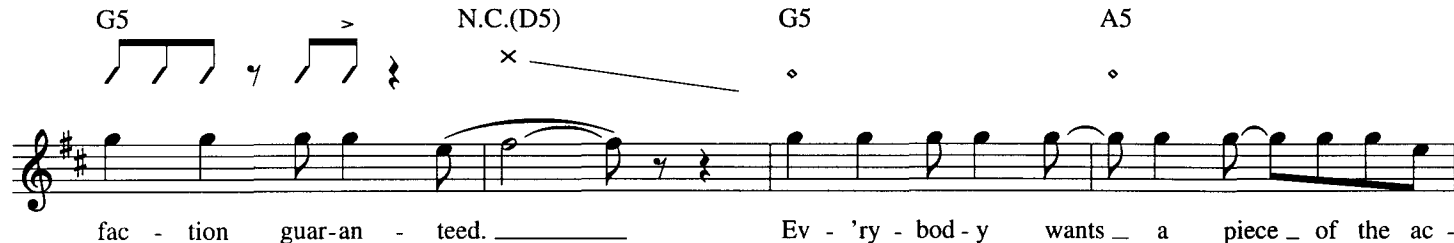
To Coda ⊕ continue as Rhy. Fig 1 (Gtr. 7)

G5

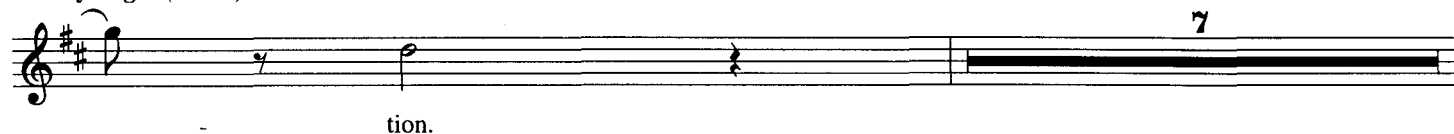
N.C.(D5)

G5

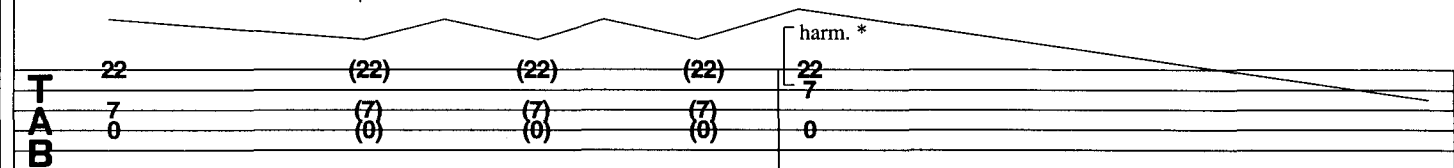
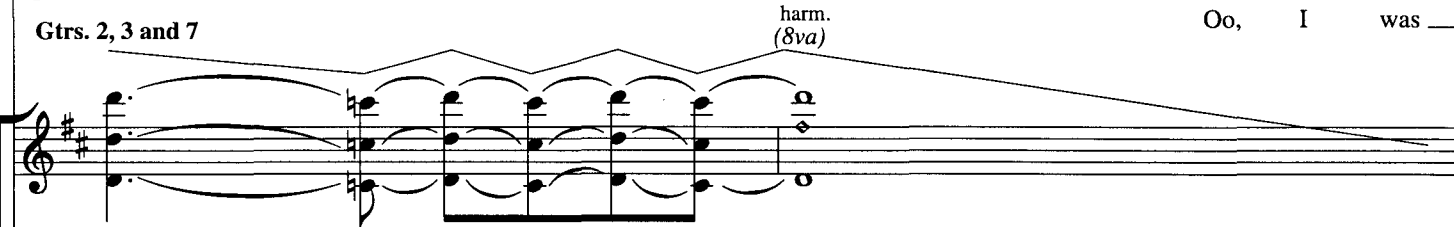
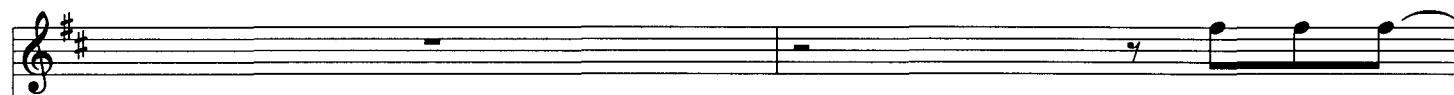
A5



w/Riff B (Gtrs. 2 & 3) 8 measures
w/Rhy. Fig. 1 (Gtrs. 5 & 7) 8 measures
w/Rhy. Fig. 2 (Gtr. 6) 8 measures



③
5 fr.
D

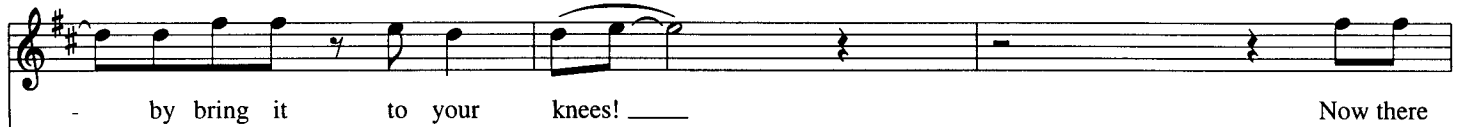


*harm. Gtr. 3 only

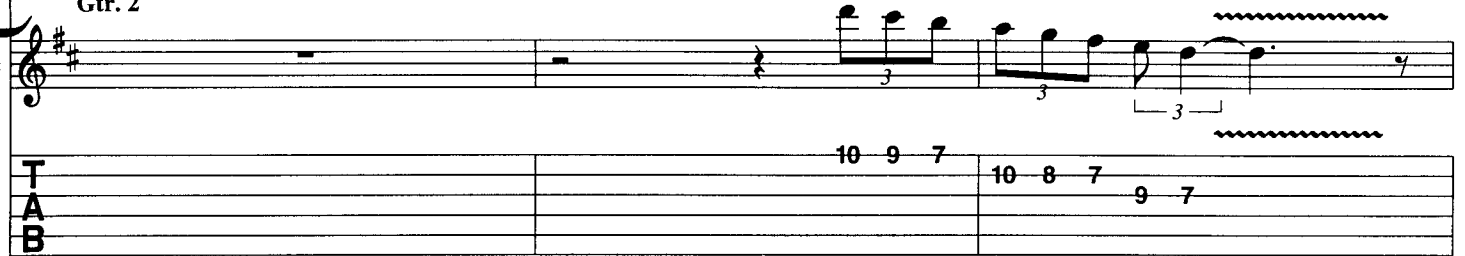
w/Rhy. Fig. 3 (Gtr. 7) 2 times

⑤
5 fr.
D

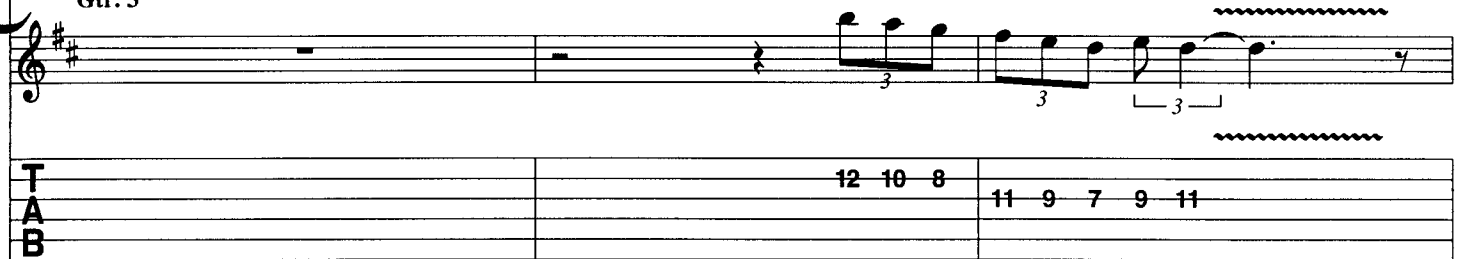
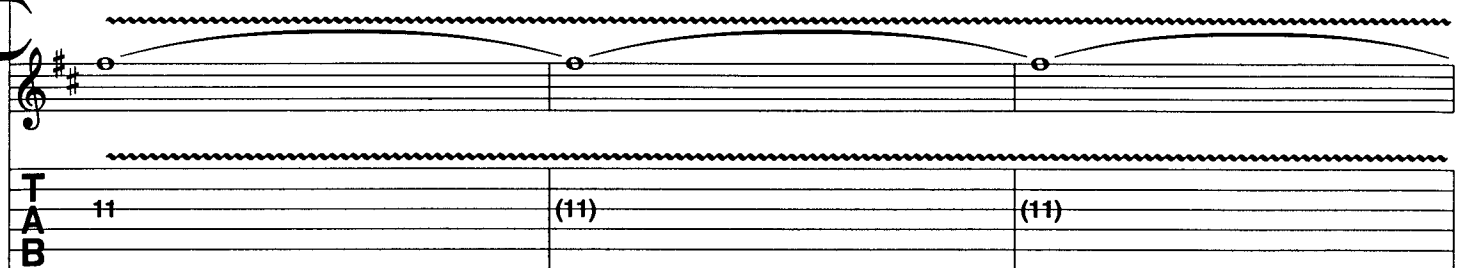
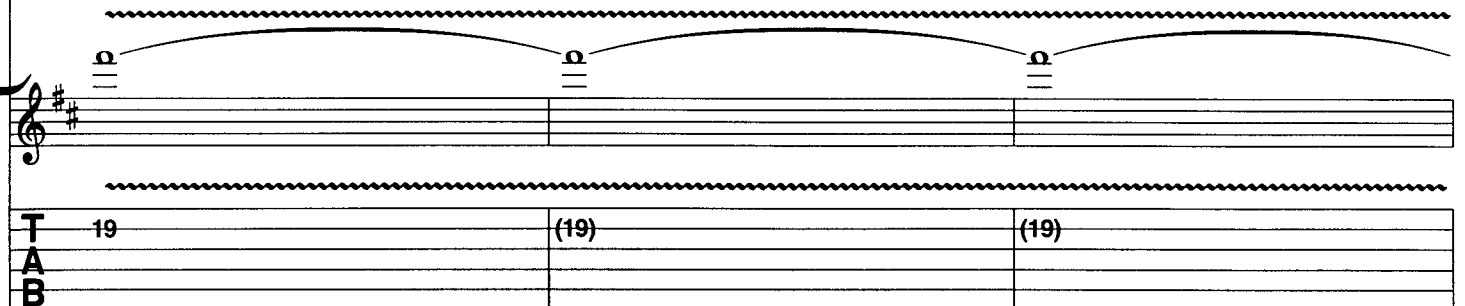
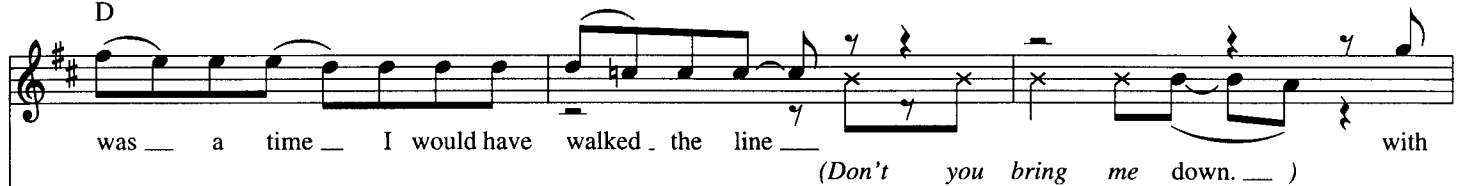
A5



Gtr. 2



Gtr. 3

⑤
5 fr.
D

A5


your — in — sa — tia — ble — greed.

(19) (19) (19)

(8va)

fdbk.

(11) (11) (11) (11)

Coda 
A5

Bridge:
Half time feel
N.C.

Bridge:
Half time feel
Eb5 N.C.

— a piece — of the ac — tion! Do you

Gtr. 6

(cont. from slashes)

2 2 0

8 8 8 8 6 8 6 8 6 8 (8)

Gtr. 7

(cont. from slashes)

9 7

X X X X 8 8 8 8 6 6

Eb5

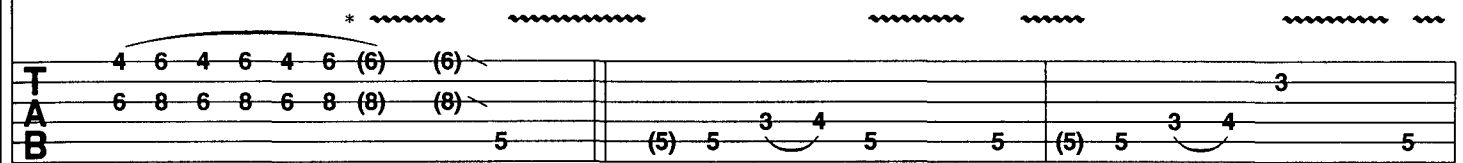
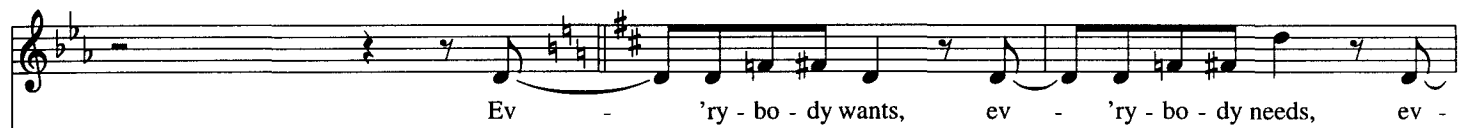
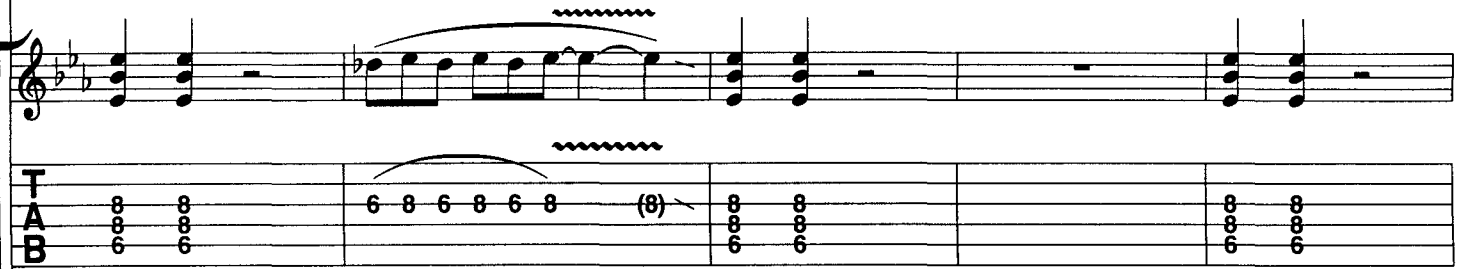
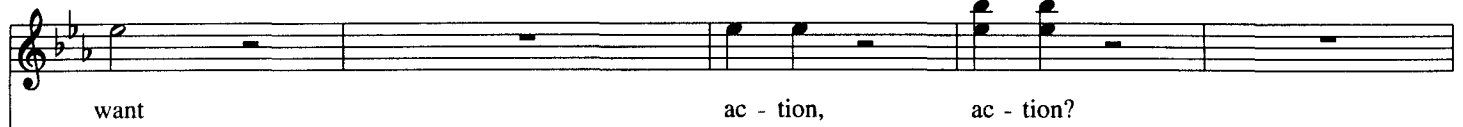
N.C.

Eb5

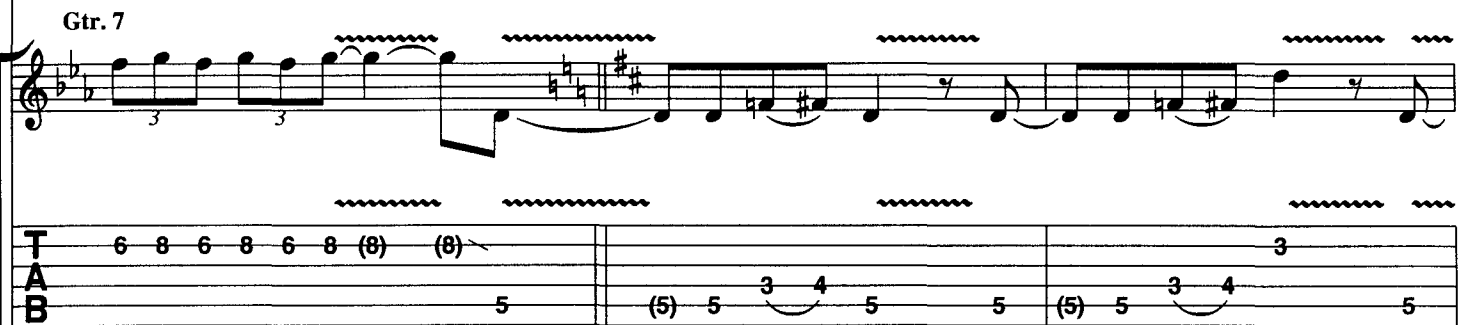
N.C.

D#5

N.C.



*both guitars. vib.



Guitar Solo:

Eb5

Cb5

ry - bo - dy wants, ev - 'ry - bo - dy needs.

TAB

(5) 5 3 4 5 5 (5) 5 3 4 8 8 6 (8) 4 (8) 4 (6) 2

8va

TAB

(5) 5 3 4 5 5 (5) 5 3 4 3 18 (18)18 18

Tab

(4) 8 (8) 4 (4) 8

(4) 8 (8) 4 (4) 8

(2) 6 (6) 2 (2) 6

(8va)

Tab

(19)(19) 16 19 (19) 11 11 11 11 15 11 14 11 11 11 15 15 14 11 11 11 15 11 14 11 11 11 15 11 14 11 14 14

Cb5 Eb5 Cb5

TAB (8) 8 4 (4) 8 (8) 4
(8) 8 4 (4) 8 (8) 4
(6) 6 2 (2) 6 (6) 2

1 1/2 1 1

TAB (14) (14) 11 14 11 13 (13) 11 13 7 7 6 8 6 8 6 8

Bb5 B5 C5 C#5

TAB (4) (4) (2) 3 4 5 6
(4) (4) (2) 1 2 3 4

Gtr. 7 A.H. (8va) A.H. (8va) 8va

TAB 7 6 4 14 11 14 11 15 11 14 11 11 12 16 12 15 12 12 13 17 13 16

D5 D#5 E5 F5 F#5 Chorus: G5

Gtr. 6

Ev - 'ry - bo - dy wants

(continue in slashes)

TAB 7 8 9 10 9
5 6 7 8 9

(8va)

TAB 13 13 14 18 14 17 14 14 15 19 15 18 15 18 20 17 20 20

A5

D5

— a piece — of the ac - tion. —

TAB: 20 20 13 (13) 10 13 10 12 (12) 10 12 10 12 12 (12)

G5

A5

Ev - 'ry bo - dy needs a main at - trac -

D5

G5

tion. I got what ev - 'ry bo - dy needs.

grad. bend

TAB: 3 5 3 5 5 3 5 3 5 5

D5 G5 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sat - is - fac - tion guar - an - teed.

TAB

10 10 10 15 13 12 10
10 10 10 12 10 9 9
12 12

G5 A5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Ev - 'ry - bo - dy wants a

TAB

(10)

D5

piece of the *Ac - tion! Ac - tion!

1st time only, tacet during repeats.

gradual dive

TAB

12 5 (5)

*Gradual rit. using Delay control.

Verse: A5 Asus2 D Dsus2 G D Dsus2

Rhy. Fig. 2

Gtr. 1 & 2

if you want to. It's O -
to think a - bout it. Just walk the line,

A5 Asus2 D Dsus2 G D Dsus2

K. if you need to. Well, you can.
you know you just can't fight it. And take a look a-round,

A5 Asus2 D Dsus2 E D Dsus2

run, but you see can nev - er hide from the
you'll see what you can't find, like the fire

(end Rhy. Fig. 2)

A5 Asus2 D Dsus2 E D Dsus2

shad-ow that's creep - in' up be - side you.
that's burn - in' up in - side me.

Pre-Chorus:

3rd time w/Fill 1

F#m

D

Dsus2

1. 2. And there's a mag - ic run - nin' through your soul, but
3. And there's a mag - ic run - nin' through your soul, but

Fill 1 (end of solo)

TAB 12 14

G E

you can't have it all. (2. No.) What - ev - er you do, ___

Chorus:

A D Dsus2 E D Dsus2

well, I'll be two steps be - hind you. Wher - ev - er you go. ___

To Coda ⊕

A D Dsus2 E D Dsus2

And I'll be there to re - mind you that it ___

A D Dsus2 E G

on - ly takes a min - ute of your pre - cious time to turn a-round. ___

Dsus2 1. A5 Asus2 D Dsus2 G D Dsus2

I'll be two steps be - hind. Yeah, yeah. ___

2. w/Rhy. Figs. 1 & 1A (2 times)
A5 Asus2 D Dsus2 G5 D Dsus2 Asus Dsus2 Gsus2(6) Dsus2

Take the time. Yeah, yeah. ___

[illegible]

Guitar Solo:
w/Rhy. Fig. 2

*Slap face
of guitar.

[illegible]

A5 Asus2 D Dsus2 G D Dsus2 *D.S. al Coda*

oh. _____ (cont. in Fill 1)

T
A
B

3 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 5 0 5 7 5 7 10 10 7 7 10 12
 4 6 6 6 6 4 4 4 2 2 2 2 2 2 2 2 2 3 5 5 7 5 7 10 10 7 9 9 10 9 12

⊕ Coda A D Dsus2 E G

on - ly takes a min - ute of your pre-cious time_____ to turn a-round...

Dsus2 A D Dsus2 G D Dsus2

Gtr. 2

I'll be two steps _ be-hind. _____ Yeah, ba - by, two steps _ be-hind...

Gtr. 1

T 0 3 3 0
A 0 2 2 0
B 0 2 2 0

A D Dsus2 G D Dsus2 A

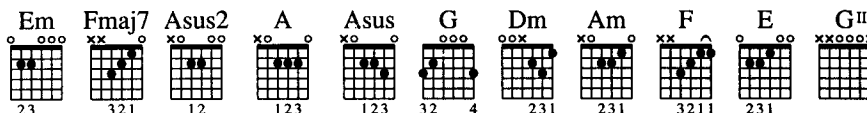
Oh, _____ sug - ar, two steps _ be - hind. _____

poco rit.

T 0 3 3 0
A 0 2 2 0
B 0 2 2 0

poco rit.

FROM THE INSIDE



Slow folk-rock ♩. = 57

Words and Music by
JOE ELLIOTT

Intro: Rhy. Fig. 1
Em

Fmaj7

Gtr. 1 (*Acous.*)

Gtr. 2 (Acous.) **Rhy. Fig. 1A**

2 (Acous.)

The musical score is written on a single staff with a treble clef and a 12/8 time signature. The melody consists of eighth and quarter notes. Below the staff is a TAB section with three lines labeled T, A, and B. The fret numbers are as follows:

Measure	T	A	B
1	0	0	0
2	0	1	2
3	0	1	2
4	0	1	2
5	0	1	2
6	0	1	2
7	0	1	2
8	0	1	2
9	0	1	2
10	0	1	2
11	0	1	2
12	0	1	2
13	0	1	2
14	0	1	2
15	0	1	2
16	0	1	2
17	0	1	2
18	0	1	2
19	0	1	2
20	0	1	2
21	0	1	2
22	0	1	2
23	0	1	2
24	0	1	2
25	0	1	2
26	0	1	2
27	0	1	2
28	0	1	2
29	0	1	2
30	0	1	2
31	0	1	2
32	0	1	2
33	0	1	2
34	0	1	2
35	0	1	2
36	0	1	2
37	0	1	2
38	0	1	2
39	0	1	2
40	0	1	2
41	0	1	2
42	0	1	2
43	0	1	2
44	0	1	2
45	0	1	2
46	0	1	2
47	0	1	2
48	0	1	2
49	0	1	2
50	0	1	2
51	0	1	2
52	0	1	2
53	0	1	2
54	0	1	2
55	0	1	2
56	0	1	2
57	0	1	2
58	0	1	2
59	0	1	2
60	0	1	2
61	0	1	2
62	0	1	2
63	0	1	2
64	0	1	2
65	0	1	2
66	0	1	2
67	0	1	2
68	0	1	2
69	0	1	2
70	0	1	2
71	0	1	2
72	0	1	2
73	0	1	2
74	0	1	2
75	0	1	2
76	0	1	2
77	0	1	2
78	0	1	2
79	0	1	2
80	0	1	2
81	0	1	2
82	0	1	2
83	0	1	2
84	0	1	2
85	0	1	2
86	0	1	2
87	0	1	2
88	0	1	2
89	0	1	2
90	0	1	2
91	0	1	2
92	0	1	2
93	0	1	2
94	0	1	2
95	0	1	2
96	0	1	2
97	0	1	2
98	0	1	2
99	0	1	2
100	0	1	2

Asus2 A

Asus2

Asus

Asus2

G

(end Rhy. Fig. 1)

1. I am
(end Rhy. Fig. 1A)

Verses 1 & 2:

w/Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr.2)

Em

Fmaj7

Asus2

A

Asus2

Asus

Asus2



bad, I am e - vil, I am win - ter, I am
2. rise, I will take you, I will break you, nev - er let you

bad,
2. rise,

I am e - vil,
I will take you,

I am win - ter,
I will break you,

I am
nev - er let you

G

Em

Fmaj7



pain. go. I'll mess up your life, I'll shoot through your veins, I'll beat up your wife, I'll drive you in - sane, I'll lose all your I'll poi-son your

pain.
go.

I'll mess up your life,
I'll shoot through your veins,

I'll beat up your wife,
I'll drive you in - sane,

I'll lose all your
I'll poi-son your

Asus2 A Asus2

Asus

Asus2

G

friends,
breath,and I'll win in the end.
and I'll love you to death.So
So

Chorus 1:

Rhy. Fig. 2

(end Rhy. Fig. 2)

Dm

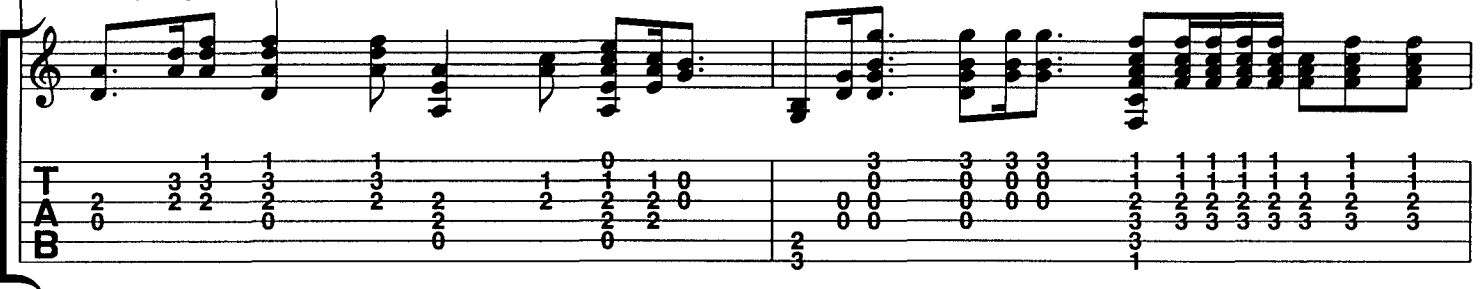
Am

G

F

you play the jo-ker,
you be the jo-ker,and I'll
and I'llplay the clown,
be the clown,and I'll
and you'll

Gtr. 2 Rhy. Fig. 2A



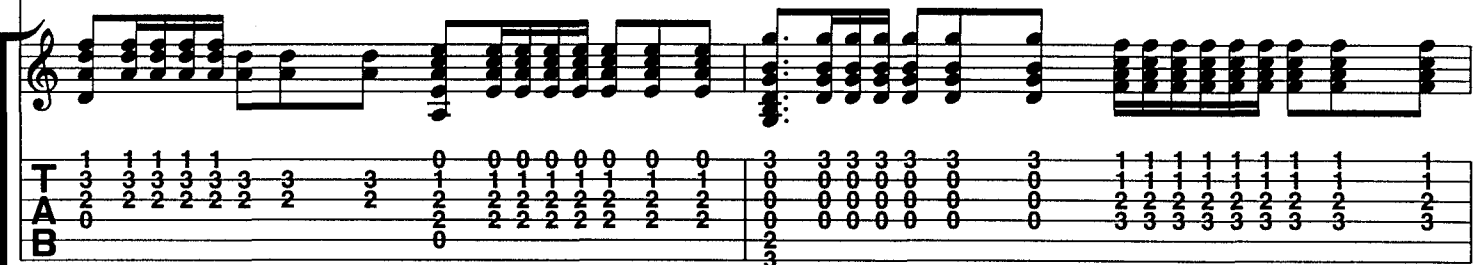
w/Rhy. Fig. 2 (1 1/2 times)

Dm

Am

G

F

laugh while you're up there,
laugh when you're up there,and I'll laugh
but you'll crywhen you're down.
when you're down.Though your
Though your

Dm

Am

G

screams break the si-lence,
screams break the si-lence,oh, they won't
oh, they won'tmake a
make a

(end Rhy. Fig. 2A)



Rhy. Fig. 3

Rhy. Fig. 3

Am G Am E

1.

sound. ___ Na, na, na, na, na, na, na, na,

sound. ___ Na, na, na, na, na, na, na, na,

[illegible]

12.

Piano Solo:

Am E Am G

na.

w/Rhy. Fig. 3 (*Gtr. 1*) 4 times
Rhy. Fig. 4
Gtr. 2

w/Rhy. Fig. 4
(3 times)

TAB

Guitar Solo 1:

w/Rhy. Fig. 4 (Gtr. 2) 4 times

Gr. 1 Am

trem. pick

5

5 7

10 12 10 12 12 13 12 10 12 10

Am G

TAB: 13 15 13 10 12 8 5 7 5 8 5 5 8 5 8 5 7 5 7

Am G

TAB: 5 4 7 7 10 12 13 10 12 10 12 5 3 3 0 1 0 3 1 1 2

Guitar Solo 2:

w/Rhy. Fig. 3 (Gtr. 1) 4 times

Gtr. 2 Am

G Am G

TAB: 1 1 1 1 1 1 1 3 3 3 3 3 5 5 5 5 6 6 6 6 8 8 8 6 0 7 5 7 5 5 7 7 7 5 5 7 5 3 5 3 5 7

Am G Am G

TAB: 5 7 5 5 7 5 7 5 7 8 7 5 5 0 3 0 3 5 5 5 3 8 7 10 8 7 8 8 10 10 8 9 9

Oh, _____ so

let ring

Chorus 3:

w/Rhy. Fig. 2 (Gtr. 1) 2 1/2 times

w/Rhy. Fig. 2A (Gtr. 2)

Dm Am G F

you play the jo - ker, and I'll play the clown, _ and I'll

Dm Am G F

laugh while you're up there, and I'll laugh when you're down. Though your

Dm Am G

screams break the si-lence, oh, they won't make a

w/Rhy. Fig. 3 (Gtr. 1) & 3A (Gtr. 2) 3 times

Am G Am G Am G

sound. _ Na, na, na, na, na, na, na. Na, na, na, na, na, na, na. Na, na, na, na, na, na, na.

E Am G^{II} E Am

Gtr. 1

na, ah.

Gtr. 2

TAB

ONLY AFTER DARK

Words and Music by
MICK RONSON

Moderate rock ♩ = 138
Gtrs. 1, 2 and 3

f **fdbk.*

Gtr. 1

fdbk. **Gtr. 1 only*

Gtr. 2

fdbk. *A.H. (8va)* *(Gtr. 2 out)*

vib. w/bar *A.H.*

Gtr. 3

harm. (8va) *(Gtr. 3 out)*

w. vib/bar harm.

A5

A.H. Pitch: D

I, _____ I feel my spir - it fly, _____

Gtr. 1 Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

E5

F#5

on - ly af - ter dark. Ah. _____

(end Rhy. Fig. 1) Rhy. Fig. 2

TAB

2 2 2 2 4 2 2 2 4 2 4 4

0 0 0 0 0 0 0 0 0 0 2 2

E5

F#5

(Ah. _____) (end Rhy. Fig. 2)

TAB

2 2 2 2 4 2 2 2 4 4 4 0

0 0 0 0 0 0 0 0 2 2 2 0

w/Rhy. Fig. 1 (Gtr. 1)

A5

I, _____ I kiss the world good - bye, _____

w/Rhy. Fig. 2 (Gtr. 1)

E5

F#5

E5

on - ly af - ter dark. Ah. _____

w/Rhy. Fig. 1 (Gtr. 1)

F#5 A5

(Ah. _____) Night, _____ With the cit - y lights, _____

Gtr. 4 (Acoustic) Rhy. Fig. 3

mf hold _____ hold _____ hold _____ hold _____ hold _____

T															
A	2	2	2	(2)	2	(2)	2	(2)	2	(2)	2	(2)	2	(2)	2
B	0	0	2	0	0	2	0	0	2	0	0	2	0	0	2

w/ Rhy. Fig. 2 (Gtr. 1)

E5

on - ly af - ter dark.

(Gtr. 4 out) (end Rhy. Fig. 3)

hold _____ hold _____ hold _____ hold _____

T															
A	2	2	2	(2)	2	(2)	2	(2)	2	(2)	2	(2)	2	(2)	2
B	0	0	2	0	0	2	0	0	2	0	0	2	0	0	2

w/Rhy. Fig. 1(Gtr. 1) and 3 (Gtr. 4)

F#5 E5 F#5 A5

Ah. _____ Run, _____

(Ah. _____)

f grad.sl.

T															
A															
B															

A5

in - to mid - night a - gain. — Why don't you come? — Why won't you come? —

(end Rhy. Fig. 4)

P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . .

TAB

Why won't you fly, — fly, fly — with me? — Sweet —

w/Rhy. Fig. 4 (Gtrs. 1 and 4)
D5

P.M. . . . P.M. . . . P.M. . . . P.M. . . .

TAB

in - no - cent fate, — will be our com - pa - ny. —

w/Rhy. Fig. 1 (Gtrs. 1 and 4)

A5

To Coda ⊕
(Gtr. 4 out)

Ah. — Ah. — Ah. —

Gtr. 5

f 1 1

TAB

E5 F#5 E5 F#5

Ah. Ah.

loco (Gtr. 2 out)

w/wah-wah

TAB

12 12 12 10 12 (12) (12)

12 12 12 10 12 (12) (12)

harm. 8va harm. 8va (Gtr. 3 out)

harm. harm.

TAB

(2.25) 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

(Gtr. 5 out)

TAB

5 5 X X 5 6 X 7 (7) (7) 0 7 5 X 5 7 X 7 (7)

fdbk. (8va) (Gtr. 6 out)

P.M. P.M. *trem. bar

TAB

9 9 9 9 9 (9) (9) X

7 7 7 7 7 (7) (7) 7

0 0 7 7 7 (7) (7) (7) (7)

w/echo trail

Verse 2:
w/Rhy. Fig. 1 (Gtr. 1)

A5

We at the plant re - main,

—)

w/Rhy. Fig. 2 (Gtr. 1)

E5

F#5

on - ly af - ter dark. Ah. _____

*Gtr. 7 (distorted vibes arranged for guitar)

Rhy. Fig. 5

f hold -----

TAB

12 9 12 (12)

*w/echo

w/Rhy. Fig. 1 (Gtr. 1)

E5 F#5 A5

Moon, _____

(Ah. _____)

Gtr. 5 *f* (Gtr. 5 out)

TAB

5 12 13 14 16 (16) 4

Gtr. 7 (end Rhy. Fig. 5) (Gtr. 7 out)

TAB

(12)

sim - ple as can be, on - ly af - ter dark, —

w/Rhy. Fig.'s 2 (Gtr. 1) and 5 (Gtr. 7)

E5

F#5

E5

Oh yeah. _____

(Ah. _____)

Gtr. 5 *f*

TAB

14 14 12 14

w/Rhy. Fig.'s 1 (Gtr. 1) and 3 (Gtr. 4)

F#5 A5 (Gtr. 7 out)

(Ah. _____) It's wrong _____ to feel so free _

TAB (14) (14) (14) 6

w/Rhy. Fig. 2 (Gtr. 1)

E5 (Gtr. 4 out)

on - ly af - ter dark. _____

Gtr. 7

f hold _____

TAB 12 9 12

F#5 E5 F#5

No. _____ Ah. _____ On - ly you, - (Ah _____)

Gtr. 7

TAB (12) (12) 9 12 (12)

Gtr. 5

f grad. bend $\frac{1}{2}$ 1

TAB 6 5 7 (7) (7)

A5

you do it to me, _____

TAB (12)

(Gtr. 5 out)

TAB 0


w/Rhy. Fig. 2 (Gtr. 1) E5 (Gtr. 4 out)

on - ly af - ter dark. _ Uh. _ Ah. _____

Gtr. 7

f hold

TAB 12 9 12 12 9 12 (12) 9 12 9 12

D.S.  al Coda

A.H. 8va _____ (Ah. _____)

Gtr. 5

f A.H. trem. bar (Gtr. 5 out)

TAB 9 7 9 9 (9) (9)

Gtr. 7 A.H. Pitch: E (Gtr. 7 out)

hold

TAB (12) 12 (12) 9 7 9 (9)

⊕ w/Rhy. Fig. 2, Gtr. 1
Coda E5

F#5

E5

F#5

Ah. _____

Ah. _____

Gtr. 2

f

w/wah-wah

pick sl.

vib. w/bar

harm.
(15ma)trem bar
harm.T
A
B

7 (7)

X X X

X X X

X X X

0

0

(0)

(0)

3.75

Gtr. 3

harm. 8va

mf

harm.

harm. 8va

harm.

T
A
B

2.75 2.5 (2.5)

(2.5)

2.75 2.5 (2.5)

2.25

Gtr. 5

(Gtr. 5 out)

T
A
B

9

Gtr. 6

f

P.M.

*P.M. ...

P.M.

T
A
B

9

9

9

11

9

(9)

(9)

(7)

(7)

0

7

9

9

9

11

9

(9)

(9)

(7)

(7)

0

7

9

9

9

11

9

(9)

(9)

(7)

(7)

0

7

9

9

9

11

9

(9)

(9)

(7)

(7)

*P.M. applies to ⑥ only

F#5 E5

Ah.

trem. bar hold

1 1 1 1 1 1 1

15 14 15 14 15 14 15 15 15 14 15 14

(11) 9

1/4 P.M. P.M. P.M.

9 9 9 9 9 9 9 9 9 9 9 9

(9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9)

(7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

2 2 0 3 0 0 0 0 0 0 0 0

F#5 E5 F#5

Ah.

A.H. (8va) loco A.H. (8va)

A.H. A.H.

1

(14) 14 12 13 (13) (13)

A.H. Pitches: F#, E A.H. Pitch: D#

1/4 P.M. P.M. P.M.

1/4

9 9 9 9 9 9 9 9 9 9 9 9

(9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9)

(7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

2 2 0 3 0 0 0 0 0 0 0 0

9 9 9 9 9 9 9 9 9 9 9 9

(9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9)

(7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

2 2 0 3

E5

F#5

Ah.

E5

F#5

Fade

Ah.

A.H.
(15ma)

loco

A.H.

A.H. Pitches: G

SHE'S TOO TOUGH

Words and Music by
JOE ELLIOTT

Moderate rock ♩ = 135

Intro:

Gtr. 1*

C2

G/B

G2/A

G5

N.C.(D/F#) (Em)

1. 2. 3.

A5 w/ad lib. vocal

hold hold hold hold hold ..

*"Clean" w/compression, stereo chorus and delay.

Gtr. 2 (distortion)

3 0 2 0 0 0 3 2 0 2 0 0 (2) (2) (0)

4.
A5

Verses 1-4:

B5

E5

B5

1. Black stock - ings and a
2. 3. 4. See additional lyrics

*Add distortion.

pick sl.

high-heeled dress. _____ Good look - ing but her face is a mess. She's no

Gtr. 1

Gtr. 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for voice, piano, and guitar. The score is divided into two systems, each containing a vocal line, a piano accompaniment line, and a guitar tablature line.

System 1:

- Vocal Line:** The first staff shows the vocal melody in G major (one sharp). The lyrics "an - gel..." are written below the first measure, and "Oh no!" is written below the second measure. The notation includes a fermata over the "no!" and a first ending bracket labeled "1. 3.".
- Piano Accompaniment:** The second staff shows the piano part, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. Pedal markings "P.M." are indicated below the staff.
- Guitar Tablature:** The third staff shows the guitar part using standard notation with fret numbers (0, 2, 5) and a bass line with fret numbers (0, 2, 5).

System 2:

- Vocal Line:** The first staff continues the vocal melody. The lyrics "an - gel..." are repeated. The notation includes a fermata over the "no!" and a first ending bracket labeled "1. 3.".
- Piano Accompaniment:** The second staff continues the piano part, with pedalling markings "P.M." indicated below the staff.
- Guitar Tablature:** The third staff continues the guitar part, using standard notation with fret numbers (0, 2, 5) and a bass line with fret numbers (0, 2, 5).

Asus A B5 | 2. 4. Asus A5

This system contains the first two staves of music. The top staff is a guitar staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: Asus, A, B5, Asus, and A5. The bottom staff is a bass staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: Asus, A, B5, Asus, and A5. The tablature for the bass staff is shown below the staff, with fret numbers 0, 2, 4, and 5 indicated.

Chorus 1 & 2:

C5 G5 F5 C5 G5

She's ____ too ____ tough. Can't help it, she just can't help it. She's ____ too ____

Gtr. 1 Rhy. Fig. 1 (end Rhy. Fig. 1) Rhy. Fig. 2

This section contains the chorus of the song. The top staff is a guitar staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The bottom staff is a bass staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The tablature for the bass staff is shown below the staff, with fret numbers 0, 2, 4, and 5 indicated.

Gtr. 2 Rhy. Fig. 1A (end Rhy. Fig. 1A) Rhy. Fig. 2A

This section contains the second guitar part. The top staff is a guitar staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The bottom staff is a bass staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The tablature for the bass staff is shown below the staff, with fret numbers 0, 2, 4, and 5 indicated.

Gtr. 3 Rhy. Fig. 1B (end Rhy. Fig. 1B) 1st time only, 2nd time w/Rhy. Fig. 1B

This section contains the third guitar part. The top staff is a guitar staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The bottom staff is a bass staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The tablature for the bass staff is shown below the staff, with fret numbers 0, 2, 4, and 5 indicated.

Gtr. 3 Rhy. Fig. 1B (end Rhy. Fig. 1B) 1st time only, 2nd time w/Rhy. Fig. 1B

This section contains the third guitar part. The top staff is a guitar staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The bottom staff is a bass staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: C5, G5, F5, C5, and G5. The tablature for the bass staff is shown below the staff, with fret numbers 0, 2, 4, and 5 indicated.

A5

7 7 9 (9) 7 9 7 9 8 9 8 9 7 9 7 6 7 5 12

A.H. A.H. A.H. 1/2

B5

5 8 7 6 7 6 7 7 (7) 7 (7) 16 16 16 16 (16) 16 16 16 16 (16) 16 16 16 16 (16) 16 14 14 14 14 (14) 14

8va 3 3 3 3 16 19 16 16 21 16 16 16 19 16 16 16 21 16 16

16 0 9 7 7 10 16 16 19 16 16 21 16 16 16 19 16 16 16 21 16 16

A5

3 1 1/2 1 1/2 1 1/2 1 pick sl. 16 19 16 16 21 16 16 18 20 (20) 24 10 (10) X X X

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) till Fade

C5 G5 F5

She's _____ too _____ tough. _____ Can't help it, she

Gtr. 3 *8va*

1 1 1 1 1 1

15 15 15 15 15 15 13 13

TAB

C5 G5 F5

just can't help it. She's _____ too _____ tough..

1

(13) 15 8 8 8 10 8 8 8 10 8 8 8 8 10 8 8 X 8 7

TAB

C5 G5 F5

_____ Can't help it, she just can't help it. She's _____ too _____ tough..

A.H.

1 1 1

(8) (7) 8 7 7 (7) 5 3 5 3 5 3 5 3 5 3

TAB

C5 G5

_____ Can't help it she just can't help it. She's _____ too _____

5 7 5 5 5 5 5 5 5 7 5 5 8 8 8 8 X 10 8 8 8 8 8 8 8

TAB

Verse 2:

Love loaded, she's got plenty to spare.
 She'll pull your trigger if only you dare.
 She's no angel...
 Oh no.
 (To Chorus 1:)

Verse 3:

Hand off, well, it's Catch 22.
 You can't touch if she can't have you.
 She's no angel...
 Oh no.

Verse 4:

Whiplash! Give you six of the best.
 Lay back let her mind do the rest.
 She's no angel...
 Oh no.

RIDE INTO THE SUN

Words and Music by
S. CLARK, P. COLLEN,
J. ELLIOTT and R. SAVAGE

Moderate rock ♩ = 138

Piano intro.

Gtr. 1

Intro:

N.C.(E5)

E5

D5

Rhy. Fig. 1

P.M. J

P.M.

9

f

TAB

17

0 7 0 0 7 0 5

N.C.(G)

(E5)

E5

D5

N.C.(G)

(E5)

P.M.

P.M. J

TAB

(7) 7 9 9 7 7 (7) 7

(5) 5 5 7 7 5 5 5

3 2 5 0 (0) 0 0 0 0 5 3 2 5 0

D5

N.C..(G)

(E5)

E5

G5

P.M.

P.M. J

P.M.

P.M.

P.M. J

P.M.

TAB

9 9 7 (7) 7 (7) 7

(0) 0 7 0 0 7 5 (5) 5 3 2 5 0 (0) 0 7 0 0 7 0

12 12 10 12 10

(end Rhy. Fig. 1)

(Gtr. 1 out)

N.C.(G)

(A)

(G)

(A)

(G)

(A)

E5

TAB

(12) 12 (12) 12 (10) 10

3 2 5 5 4 7 3 2 5 5 4 7 3 2 5 5 4 7 2 0

Gtr. 2
D5

f P.M. P.M. * P.M. P.M. P.M.

*Both notes vib.

Gtr. 1
N.C.

(E5) Rhy. Fig. 2 E5 D5

f P.M. P.M.

Gtr. 2

6 3

trem. bar

(Gtr. 2 out)

Gtr. 1

N.C.(G) (E5) E5 D5 N.C.(G) (E5)

P.M. P.M. *mf*

Verses 1 and 2:

E5 D5 N.C.(G) (E5) E5 D5

1. Rev-vin' up — hun - dred and four. — Ham-mer down, —
2. (See additional lyrics)

P.M. P.M. P.M. P.M.

foot to the floor. _ Such a hard _ ride, _ rid - in' in - to _ the sun. _

A5 N.C.(G) (E5)

P.M.

TAB

(7) 7 7 X 7 7 (7) 7 7 7 7 2 (2) 2 2
(7) 7 7 X 7 7 (7) 7 7 7 7 2 (2) 2 2
(5) 5 5 X 5 0 5 (5) 5 5 5 5 0 (0) 0 0 3 2 5 0

E5 D5 N.C.(G) (E5) E5 D5

Shoot - in' in, _ got - ta

Rhy. Fig. 3

P.M. . . . J P.M. . . . J P.M.

TAB

9 9 7 (7) 7 P.M. 9 9 7
(0) 0 7 0 0 7 (7) 7 (5) 5 3 2 5 0 (0) 0 7 0 0 7 0 5

N.C.(G) (E5) E5 D5

tick - et to ride. _ Mov - in' out, _ this is no place to hide _ when you're rid -

P.M. . . . J P.M.

TAB

(7) 7 9 9 7 (7) 7 7 7 7 7
(5) 5 7 7 7 (5) 5 5 5 5 5
3 2 5 0 (0) 0 0 0 0 5 (5) 5 5 0 5 0 5

A5 N.C.(G) (E5) E5 D5

in', _ rid - in' in - to _ the sun. _

P.M. P.M. . . . J P.M.

TAB

(7) 7 7 7 7 2 (2) 2 2 (2) 2 2 9 9 7
(5) 5 5 5 5 0 (0) 0 0 0 0 3 2 5 0 (0) 0 7 0 0 7 0 5

Bridge:

G5

A

G5

(end Rhy. Fig. 3) We're gon - na make it bab - y, _____

vib. w/bar

*Gtr. 2

(15)

(15)

*on D.S. only

A G5 A

so step in - side. _____ And if we make it bab -

vib. w/bar

To Coda

B

y, _____ (a) we're gon - na ride... (In - to the sun...)

f

*vocal w/echo

15

2. *Guitar Solo:*
w/Rhy. Fig. 2 (Gtr. 1)

w/Rhy. Fig. 3 (Gtr. 1)

E5

D5

(E5) A5

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and fingerings. Above the staff, there are labels: 'N.C.(G)' above a note, '(E5)' above a note, and 'A5' above a note. Below the staff, there are fingerings: '6' and '3' under a group of notes, and '3' under a triplet. The bottom staff is a tablature staff with a 'TAB' label on the left. It contains fret numbers: '12 13 14 12 13 14 12 14' in the first measure, '12 12 (9) (2) 4' in the second measure, and '7' in the third measure. The fourth measure contains '8 7 5 7 8 5 8 7 8 7 5'.

D.S. $\text{\textcircled{S}}$ al Coda
G5

[illegible]

Outro (Chorus):
w/Rhy. Fig. 1 (Gtr. 1)

N.C.(E5) E5 D5 N.C.(G) (E5) E5 D5

Ride, _____ ride in - to the sun. _____

N.C.(G) (E5) D5 N.C.(G) (E5)

Yeah, ride in - to the sun. _____ Just ride in - to the sun. _____

E5 G5 N.C.(G) (A)

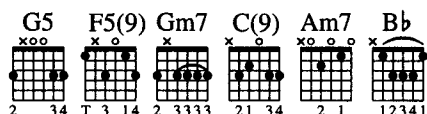
_____ (hun) _____ Yeah! _____

Verse 2:

Burn it up, we're gonna cruise.
Kick down, nothin' to lose
When you're ridin', ridin' into the sun.
A hot shot, hooked on the street.
I'm in love, got the fire in me.
When I'm ridin', ridin' into the sun.
(To Bridge:)

MISS YOU IN A HEARTBEAT

(Electric Version)



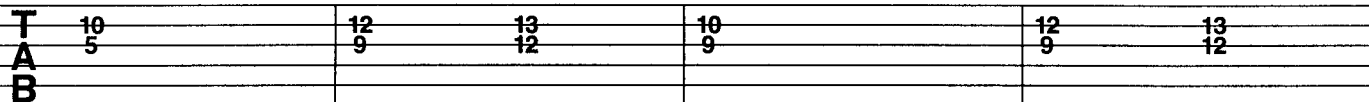
Slowly ♩ = 66

Intro:

Words and Music by
PHIL COLLEN

*Gtr. 1

*Gtr. 2
pp



*Gtr. 3

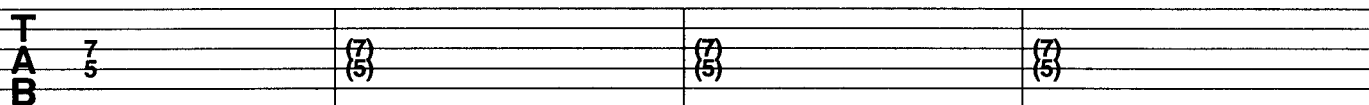
Rhy. Fig. 1A

(end Rhy. Fig. 1A)

*Gtr. 4
pp

Rhy. Fig. 1B

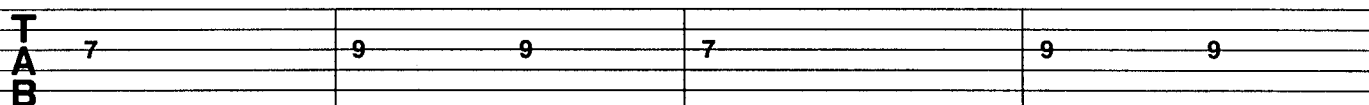
(end Rhy. Fig. 1B)



*Gtr. 5

(Gtr. 5 out)

pp — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p*

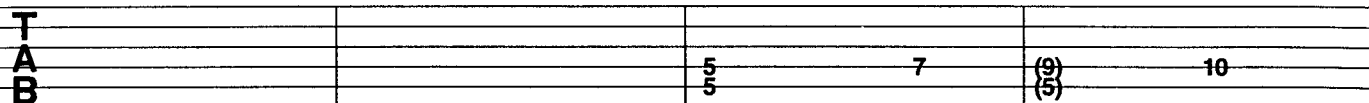


*Gtrs. 6 and 7

Gtr. 6

Gtr. 7

mp — *mf*



*Gtrs. 1-7 utilize E-bow throughout to achieve sustain

w/Rhy. Figs. 1A (*Gtr. 3*) and 1B (*Gtr. 2*) (2 times)

The musical score is arranged in four systems. The first system contains staves for Gtr. 1 and Gtr. 2. Gtr. 1 has a treble clef and a key signature of one sharp (F#). It features a melodic line with notes G4, A4, B4, C5, and D5, with dynamics *fdbk.* (8va) and *loco*. Gtr. 2 has a treble clef and a key signature of one sharp, with notes G4, A4, B4, C5, and D5, and a dynamic of *mf*. The second system contains staves for T, A, and B. The T staff has a treble clef and a key signature of one sharp, with notes G4, A4, B4, C5, and D5. The A and B staves have a bass clef and a key signature of one sharp, with notes G3, A3, B3, C4, and D4. The third system contains staves for Gtr. 6 and Gtr. 7. Gtr. 6 has a treble clef and a key signature of one sharp, with notes G4, A4, B4, C5, and D5, and a dynamic of *f*. Gtr. 7 has a treble clef and a key signature of one sharp, with notes G4, A4, B4, C5, and D5, and a dynamic of *mf*. The fourth system contains staves for T, A, and B. The T staff has a treble clef and a key signature of one sharp, with notes G4, A4, B4, C5, and D5. The A and B staves have a bass clef and a key signature of one sharp, with notes G3, A3, B3, C4, and D4. The score includes various musical notations such as dynamics (*fdbk.*, *loco*, *mf*, *f*, *mp*), articulation (*1. I be -*), and fingerings (e.g., 13, 12, 10, 9, 8, 10, 5, (5)).

Verse 1:

w/Rhy. Figs. 1A (*Gtr. 3*) and 1B (*Gtr. 4*)

[illegible]

*compressed clean w/chorus and delay

Am7 C(9) G5 N.C.(F5 (6)) 3

I sure _ found _ out, _ _ _ _ _ though love _ was _ such a crime. _ _ _

hold _ _ _ _ _

TAB

C(9) G5 Am7

The more _ you care, _ _ _ _ _ the more _ you fall. _ _ _ _ _

(Gtr. 8 to slashes)

TAB

§ Pre-Chorus 1 and 2:

G5 F5(9) Gm7 F5(9)

Gtr. 8

No _ need to _ wor - ry, _ _ _ _ _ no need to turn _ a - way, _ 'cause it don't _ mat -

Gtr. 6

mf

TAB

12 (12)

Am7 C(9) G5 Am7 F5(9)

miss you right_a-way. (Ooh, I miss_you in a heart_beat.) 'cause it ain't

trem. bar

hold hold hold hold

TAB

To Coda ⊕

(end Rhy. Fig. 2B)

C(9) G5 C(9) G5 C(9) G/B Am7 (Gtr. 8 to notation)

love _____ if it don't _ feel _ that way. _ 2. When we
(Oh. _____)

Gtr. 1 (end Rhy. Fig. 2A) (Gtr. 1 out)

TAB 10 12 14 12 (12) (12)

Gtr. 9 (end Rhy. Fig. 2C) (Gtr. 9 out)

pp

TAB 3 3 3 3 (3) (3)

Gtr. 10 (end Rhy. Fig. 2D) (Gtr. 10 out)

hold hold

TAB 8 8 10 8 10 8 8 8 8 (8) (8)

Gtr. 11 (Gtr. 11 out)

f hold

TAB 5 5 5 7 5 5 5 5 7 9 7

Verse 2:

C(9)

G5

N.C.(F5(6))

touch _____

I just lose _____ my _____ self con - trol. _____

Gtr. 8

hold _____ vib. w/bar

TAB

C(9) G5 Am7 Am9(no 3rd) C(9) G5

I sense - sen - sa - tion I can't hide. _____ To love you is eas - y, _____ it ain't .

Gtr. 1 fdbk. fdbk. fdbk. fdbk. fdbk. fdbk.

* *pp* _____ *p* _____ *mp* _____ *mf*

TAB

Gtr. 2 8 8 8

Gtr. 3 *pp* _____ *mp*

TAB

Gtr. 4 8 8 8

Gtr. 7 *pp* _____ *mf*

TAB

Gtr. 8

vib. w/bar

TAB

*phrase repeated w/digital delay while level in mix fluctuates.

N.C.(F5(6)) C(9) G5 Am7

eas - y to walk a - way. _____ I keep the faith _ and there's a rea - son why. _____ Yeah. _____

fdbk. *fdbk.* *fdbk.* *fdbk.* *fdbk.* *fdbk.* (Gtr. 1 out)

pp *p* *mp* *mf*

T 13(13) 15 13 (13) 15 13(13)15 13 (13) 15 13(13)15 13 (13) 15

A 14 14 14 14 14 14 14 14 14 14 14 14

B

(Gtr. 2 out)

8 8 8

p (Gtr. 3 out)

T 9 (9) (9)

A 10 (10) (10)

B

(Gtr. 4 out)

8 8 8

p (Gtr. 7 out)

T 5 (5) (5)

A 5 (5) (5)

B

hold J

T 3 5 3 3 3 3 3 3 3 3 3 3

A 3 5 3 3 3 3 3 3 3 3 3 3

B



Coda

Am7

G5

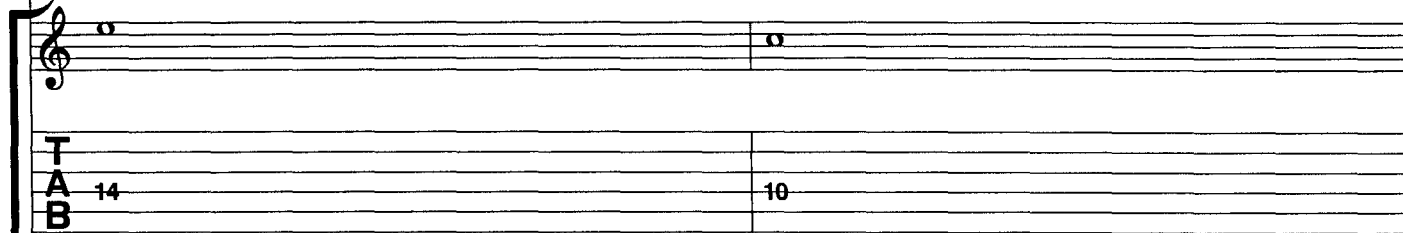
F5(9)

G5

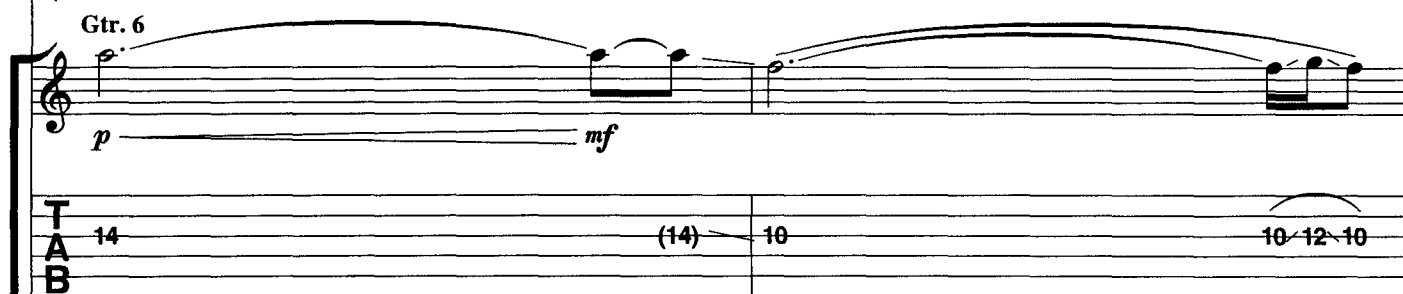
Gtr. 8

mf

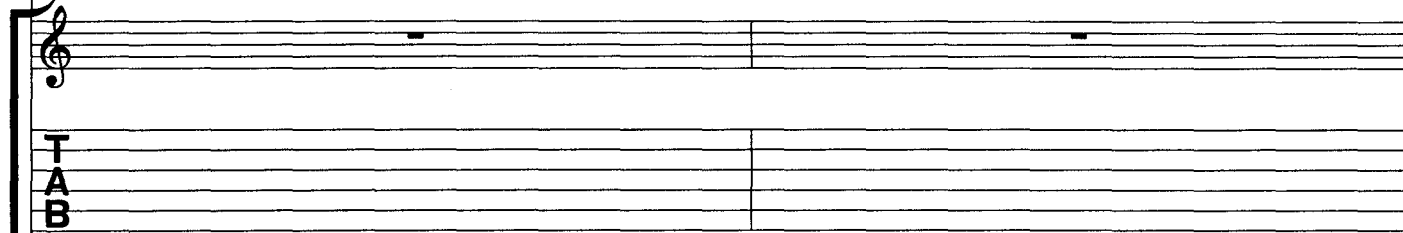
Gtr. 1



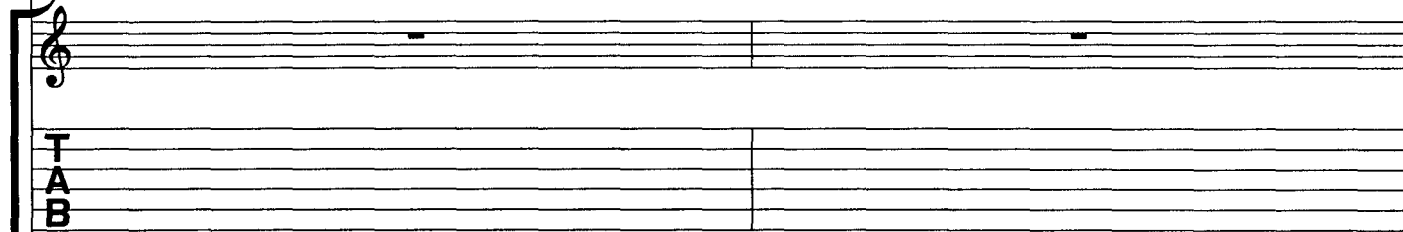
Gtr. 6

*p**mf*

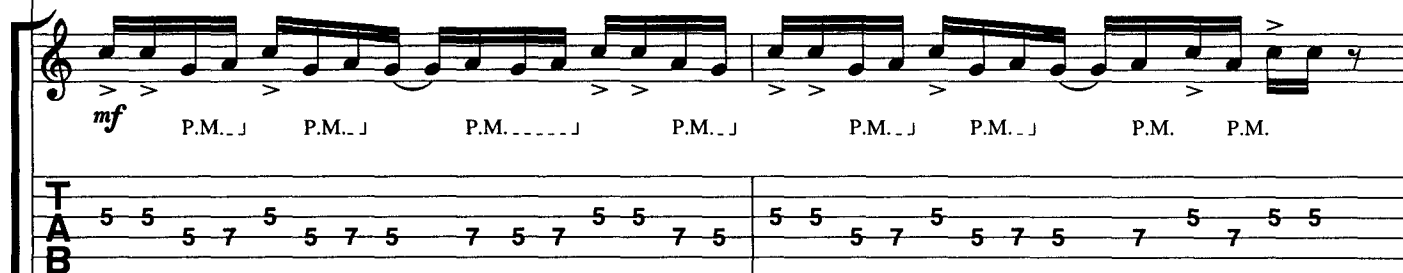
Gtr. 9



Gtr. 11



*Gtr. 12



*compressed clean w/chorus and delay

Am7

G5

F5(9)

G5

'cause I'd do 'bout an - y - thing _____ for some - one like... _ I'm read - y for you. _

(Gtr. 1 out)

TAB 14 10 12

(Gtr. 6 out)

TAB 14 (14) 10 7

mf

TAB 3 3 3 3 3 3 3 3

f

TAB 12 12 0

(Gtr. 12 out)

P.M. _ _ _ P.M. _ _ _ P.M. _ _ _ P.M. P.M. _ _ _

TAB 5 5 5 7 5 5 7 5 7 5 5 5 5 5 5 8

Guitar Solo:

C(9)

G5

Am7

Gtr. 8



Gtr. 11

-1

A.H.

(8va)

loco

A.H.

(8va)

loco

A.H.

(8va)

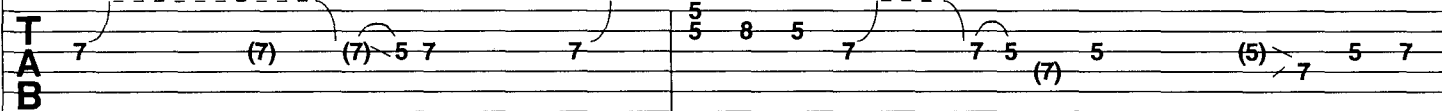
trem. bar

-1

A.H.

A.H.

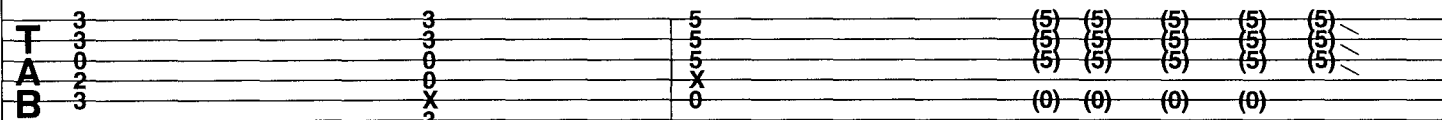
A.H.



A.H. Pitch: F#

A.H. Pitch: D

Gtr. 9



C(9)

G5

Am7



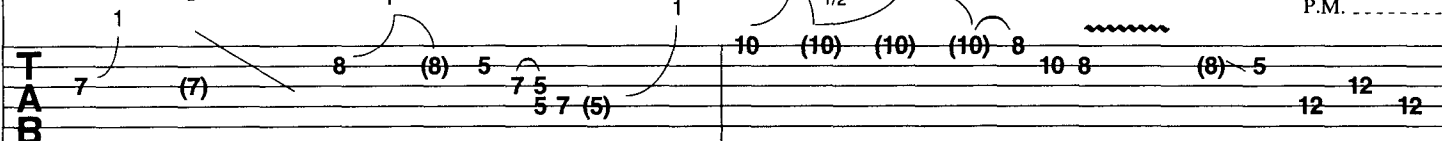
A.H.

(8va)

loco

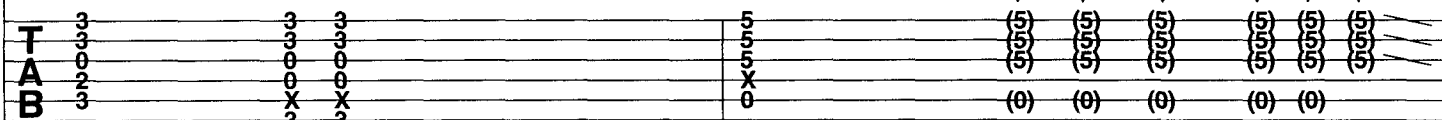
A.H.

grad. dive w/bar



A.H. Pitch: E

P.M. -----



Gtr. 11

Tablature for Gtr. 11:

Staff 1: Musical notation with notes and accidentals.

Staff 2: Tablature with fret numbers: 14, 12, 12, 12, 12, 14, 12, 10, 7, 10, 12, 9, 10, 12, 10, 12, 13, 10, 12, 13, 10, 12, 12, 13.

Staff 3: Tablature with fret numbers: 12.

Gtr. 13

Tablature for Gtr. 13:

Staff 1: Musical notation with notes and accidentals.

Staff 2: Tablature with fret numbers: 10, 8, 10, 8, 10, 7, 9, 10, 7, 9, 10, 8, 10, 10, 10, 7, 9, 7.

Gtr. 9

Tablature for Gtr. 9:

Staff 1: Musical notation with notes and accidentals.

Staff 2: Tablature with fret numbers: 10, 10, 8, (10) 3, (10) 3, (8) 1, 10, 10, 8, (10) 7, (10) 7, (8) 5.

*this portion of phrase repeated w/echo device and heard displaced by one beat.

C(9)

G5

Tablature for C(9) and G5:

Staff 1: Musical notation with notes and accidentals.

Staff 2: Tablature with fret numbers: 10, 12, 13, 15, (15), 15, 15, (15), 10, 22, (22) 20, 22, 22, (22).

** (8va)

(Gtr. 13 out) loco

Tablature for Gtr. 13 out loco:

Staff 1: Musical notation with notes and accidentals.

Staff 2: Tablature with fret numbers: 10, 12, 12, 12.

Tablature for Gtr. 13 out loco (continued):

Staff 1: Musical notation with notes and accidentals.

Staff 2: Tablature with fret numbers: 10, 12, 12, 12.

**rapidly tap strings w/pick over neck pickup and move toward nut.

C(9) G5 Am7 F5(9) C(9) G5
 (Ooh, _____ I miss you in a heart-beat.) I said ba-by, _____ I _____
 Gtr. 11
 TAB
 Am7 C(9) G5
 miss you right a-way. _____
 (Ooh, _____ I
 TAB
 Am7 F5(9) C(9) G5
 miss you in a heart-beat.) It ain't love _____ if it don't _____
 (Ooh. _____)
 TAB
 C(9) G5 C(9) G5
 feel that way. _____ Yeah. _____ Ba-by, _____ ba-by, _____
 (Ooh, _____ I
 hold vib. w/bar
 TAB

Am7 F5(9) C(9) G5

miss _ you _ in a heart - beat.) Oh _ yes, _ and _ (Ooh. _ yeah _) I

* hold _ _ _ _

T 12 14 13 12 13 17 17 18 17 17 20 17 17 18 17 17
 A 12 14 12 15 12 17 17 19 17 17 17 17 17 17 19 17 17
 B 12 14 12 15 12 17 17 19 17 17 17 17 17 17 19 17 17

*Both notes vib.

Am7 C(9) G5

miss you right _ a - way. (Ooh, _ I

(8va) A.H. 15vb _ _ _ _ loco

grad. bend

T 20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2
 A 20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2
 B 20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2

A.H. Pitch: G

Am7 F5(9) C(9) G5

miss _ you _ in a heart Don't you know it ain't love, _) it ain't love _ 'till it
 beat.) (Ooh. _)

A.H. (8va) loco A.H.'s (8va) loco

A.H. A.H.'s

T 5 3 3 5 (5) 5 5 5 5 7 (7) 5
 A 5 3 3 5 (5) 5 5 5 5 7 (7) 5
 B 5 3 3 5 (5) 5 5 5 5 7 (7) 5

A.H. Pitch: A A.H. Pitch: E A.H. Pitch: D

C(9) G5

feels that _ way. _ No. No. (Ooh, Oh, I

8va

12 13 15 13 12 12 13 15 17 15 12 13 15 13 12 15 12 13 15 17

TAB

Am7 F5(9)

miss _ you _ in a heart - can't you feel my beat.)

8va

12 13 15 13 12 12 13 15 17 15 12 13 15 13 12 15 12 13 15 17

TAB

C G5 Am7 Fade

heart beat? _ Yeah _ it's some - thin' deep _ in - side _ ba - by. _

(Ooh, loco grad. bend grad. bend)

8va

20 20 20 12 10 10 7 5 8 5 7 (7) 5 7 5 5 5 7

TAB

I WANNA BE YOUR HERO

Slowly ♩ = 91

Intro:

Gtr. 1 (12 string) Rhy. Fig. 1

Dm



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S. CLARK, P. COLLEN, J. ELLIOTT,
R.J. LANGE and R. SAVAGE

C B♭ play 3 times
(end Rhy. Fig. 1)

hold

TAB

0 2 3 0 1 3 0

Gtr. 2 (Electric*) Rhy. Fig. 1A

(end Rhy. Fig. 1A)

TAB

3 2 0 1 3 1 0 0 1 3 3

*w/o distortion.
w/Delay, compression and chorus.

Gtr. 3 (12 string) Rhy. Fig. 1B

(end Rhy. Fig. 1B)

hold

TAB

0 2 3 2 0 2 3 0 3 3 1

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) (5 times)

Dm C B♭ Dm C B♭

I wan - na be your he - ro. I'll be a

Dm C B♭ Dm

trick of the light. I wan - na be your he - ro.

C B♭ Dm C B♭

I'll be your heat in the night.

Faster ♩ = 130

Verse 1:

Gtr. 4* Dm

Bb5

Dm

Bb5

*Double tracked w/distortion

D5

Bb5

D5

Bb5

D5

C5

Bb5

Gtr. 2

Rhy. Fig. 2

(end Rhy. Fig. 2)

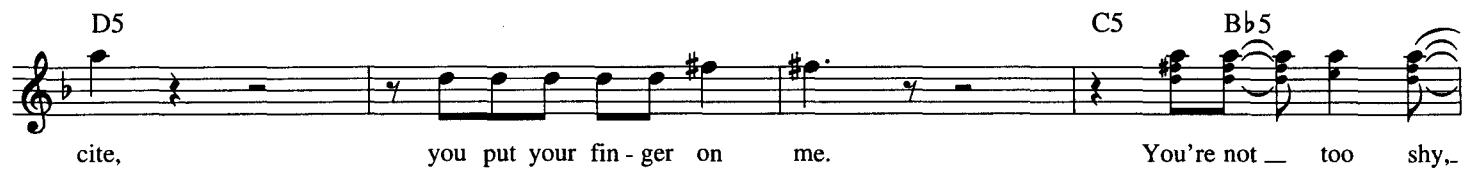
Gtr. 4

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 (Gtr. 2) & 2A (Gtr. 4) 3 times

D5 C5 Bb5



cite, you put your fin - ger on me. You're not — too shy, _

D5 C Bb5



you put a sting in my tail. A mag - ic ride, _

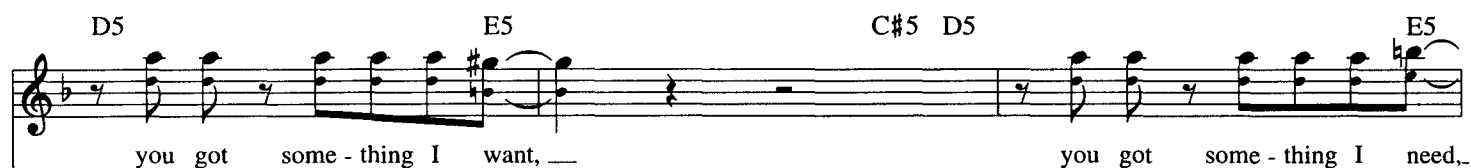
D5 C Bb5



and I'm a - hot on your trail. You know, __

Pre-Chorus 1:

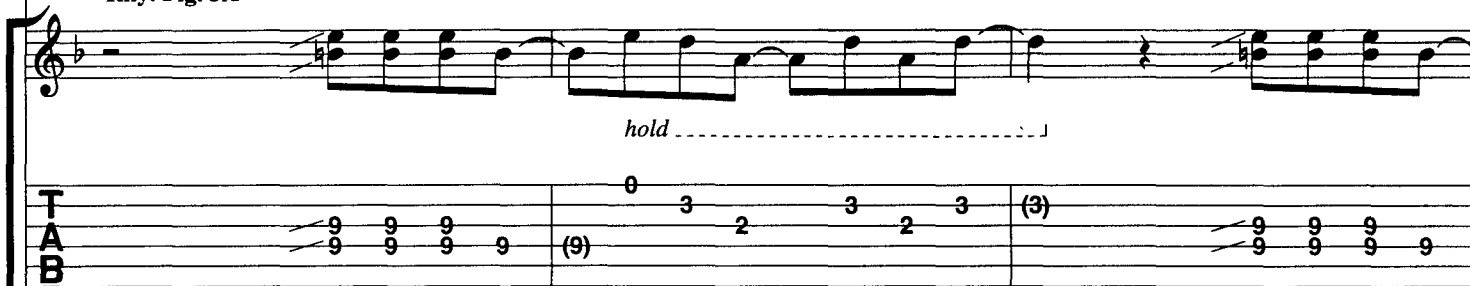
D5 E5 C#5 D5 E5



you got some - thing I want, _ you got some - thing I need, _

Gtr. 4

Rhy. Fig. 3A



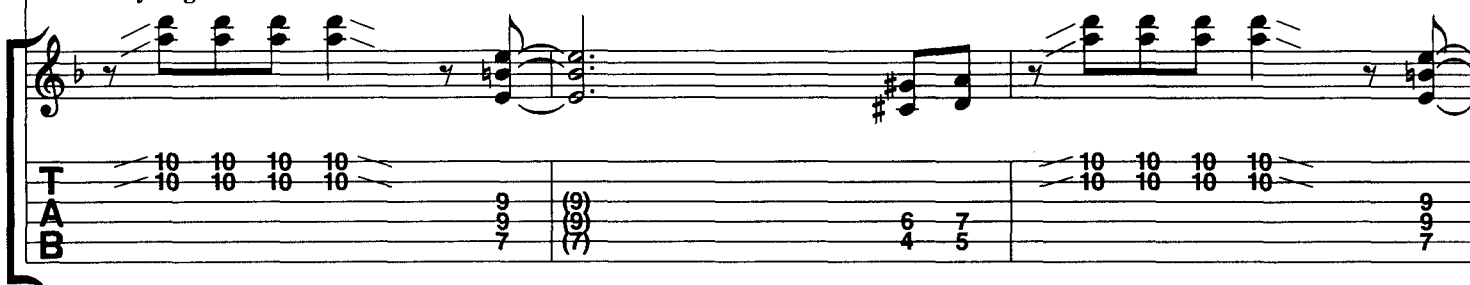
hold

TAB

9 9 9 9 (9) 3 2 3 2 3 (3) 9 9 9 9

Gtr. 2

Rhy. Fig. 3



TAB

10 10 10 10 9 (9) 6 7 10 10 10 10 9

7 (7) 4 5 7

C#5 D5 E5

yeah. _ I've got some-thing to say. _

hold hold

TAB (9) 0 3 2 3 2 3 (3) 9 9 9 9 (9) 0 3 2 3 2

TAB (9) (9) 6 7 10 10 10 10 9 (9) (9) (7)

Eb5 D5 C5 Bb5 (G) D5

I'm on my way. _ Hot licks,

(end Rhy. Fig. 3)

semi-harm.

TAB 8 7 5 3 3 (3) 3 3 3 3 3 3 5

Verse 2:
w/Rhy. Figs. 2 (Gtr. 2) & 2A (Gtr. 4)

C Bb5 D5

on the tip of my tongue. E - lec - tric,

you turn your head - light on. You know, _____

C Bb5

Pre-Chorus 2:

w/Rhy. Figs. 3 (Gtr. 2) & 3A (Gtr. 4)

D5 E5 C#5 D5 E5 C#5 D5

you got some-thing I want, _____ you got some-thing I need, _____ yeah. _____

E5 Eb5 D5 C5 Bb5 (G)

I've got some-thing to say. _____ I'm on my way. _____ Ooo yeah, _____

Chorus 1:

G (F) (Eb) (F) G

Gtr. 5

_____ get up and go. _____ I wan-na be your he - ro,

Rhy. Fig. 4

Gtr. 4

hold hold

TAB

3 4 5 3 3 3 4 6 6 5 6 3

Rhy. Fig. 3A (var.)

Rhy. Fig. 4A

Gtr. 2

P.M.

TAB

3 3 3 3 3 3 3 3 8 7 7 8 7 7 8 8 7 7 8 7 7 8

(F)

(E \flat)

G

(F)

(E \flat)

I'll be your trick of the light. — I wan-na be your

hold hold hold

TAB

(3) 3 4 5 3 3 3 4 6 6 5 7 5 (5) 3 4 5 3 3

P.M.

TAB

8 7 7 8 7 7 8 8 7 7 8 7 7 8 7 7 8 7 7 8

(F)

G

(F)

(E \flat)

(F)

he - ro, (in) the heat of the night. —

Gtr. 4 (end Rhy. Fig. 4A)

hold hold

TAB

3 4 6 6 5 6 3 (3) 3 4 5 3 3 8 7 7 8 7 7

Gtr. 5 (end Rhy. Fig. 4)

(continued from slashes) hold

TAB

8 7 7 8 7 7 8 8 7 7 8 7 7 8 3 4 6 6 5 7 5

Guitar Solo:

D5

Bb5

D5

The image shows a musical score for guitar parts 4 and 6. Part 4 is a single melodic line in G major, consisting of eighth-note runs. Part 6 is a more complex melodic line with various ornaments and a long sustain. The TAB notation for both parts is provided below the staff notation.

Gtr. 4

Staff notation: Gtr. 4

TAB: 7 5 5 5 5 5 5 5 5 5 5 3 3 7 5 5 5 5 5 5 5

Gtr. 6

Staff notation: Gtr. 6

TAB: 17 (17) 17 (17) 15 17 14 (14)

Grtr. 4 Bb5 D5 Bb5

.....P.M.

TAB

5	5	5	3	3
1			1	1

7	5	5	5	5	5	5
5						

5	5	5	3	3
1			1	1

Gtr. 2

5 3 0 3 (3) 5 (5)

Interlude:

Gtr. 4*
Am

Gtr. 4 D5

Bb5

Gm

Gtr. 4

P.M. -----

TAB

7 5 5 5 5 5 5 5 5 5 5 3 3 1 1 8 10 9 7 8 7 6 8 7

Gtr. 6

Am

tacet till end

Gtr. 6

TAB

13 13 15 15 12 12 13 10 10 11 11 8 8 10 6 6 8 8 5 5 6 8 (8)

Gtr. 7

Gtr. 7

TAB

8 8 10 10 9 9 8 10 8 7 8 7 6 8 7 6

*Doubled by Gtr. 2

Gtr. 4

F

Fm

C

vib. w/bar

Gtr. 4

TAB

(6) (8) (7) 5 5 4 3 (3) (3) (5) (5)

Gtr. 6

Gtr. 6

TAB

(6) (8) (7) 8 6 5 8 5 5 5 6 5 4 6 4 3 (3) (3) (5) (5) 8 8 10 10 9 9

Gtr. 4

Am G Gm F Fm C

vib. w/bar

TAB

Gtr. 7

TAB

Verse 3:

D5 Gtr. 7 tacet till end

F D5 Bb5

Uh, hold tight, I like what I see. Oh! —

Gtr. 4

TAB

G D5 F

Just — one night, — that's all — I'm ask - ing for.

TAB

Pre-Chorus 3:

D5 G D5 E5

You, you, — you got some-thing I want, —

TAB

7	7	7	9	(9)
7	7	7	9	(9)
5	5	5	7	(7)

D5 E5 D5 E5

you got some-thing I need. — I've got some-thing to say. — Yeah!

TAB

7	7	9	(9)	7	7	2	(2)
7	7	9	(9)	7	7	2	(2)
5	5	7	(7)	5	5	0	(0)

E♭5 D5 C5 B♭5 G

I'm on my way. — Ooo yeah, — get up and go. —

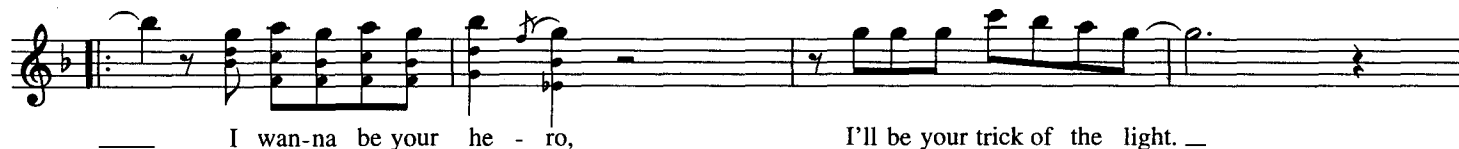
TAB

8	7	5	3	3	(3)	3	3	3	3	3	3	3	3	3	3	3	3
6	5	3	1	3	(3)	3	3	3	3	3	3	3	3	3	3	3	3

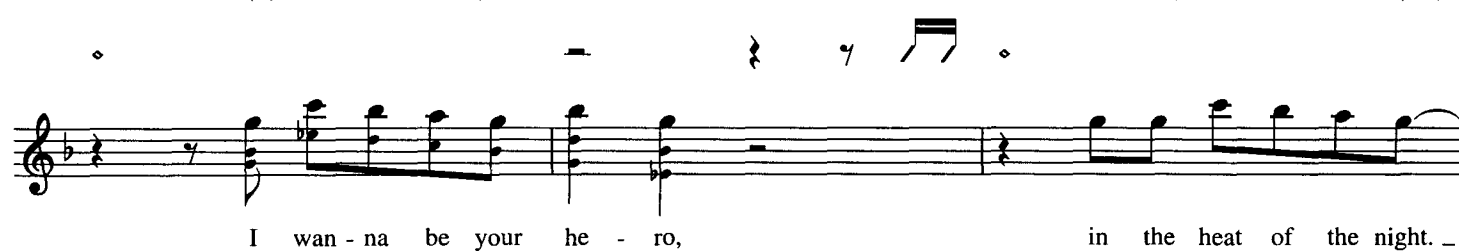
Chorus 2:

w/Rhy. Fig. 4 (Gtr. 2) & 4A (Gtr. 4)

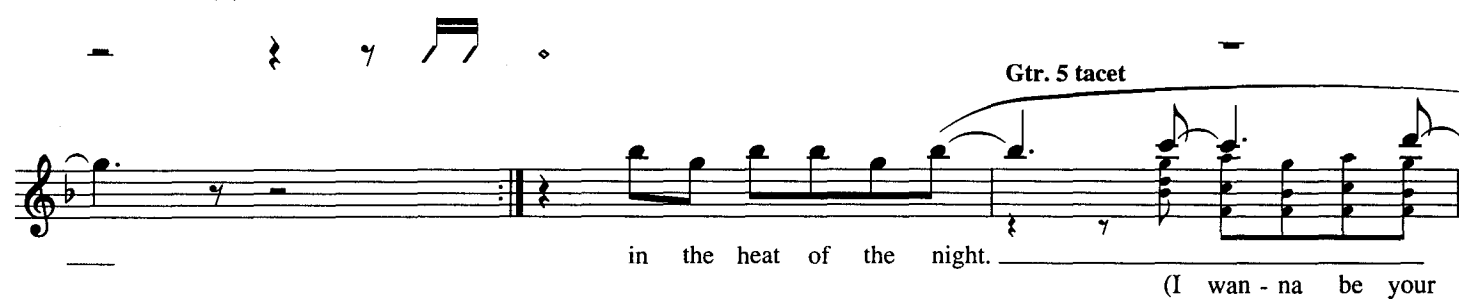
G (F) (E♭) (F) G (F) (E♭) (F) G



(F) (E♭) (F) G 1. (F) (E♭)



(F) (G) 2. (F) (E♭) (F)

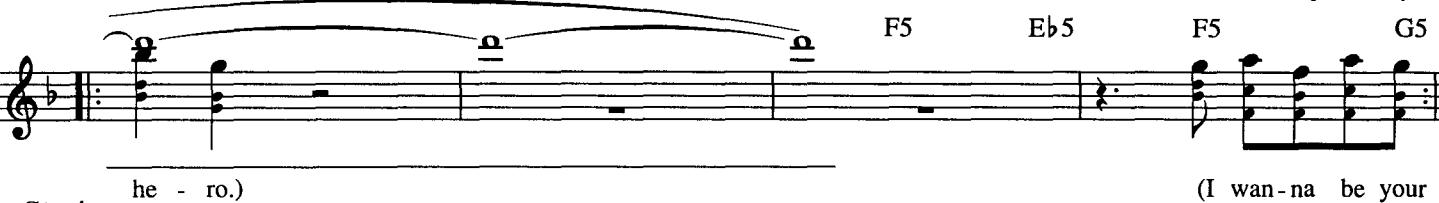


Outro:

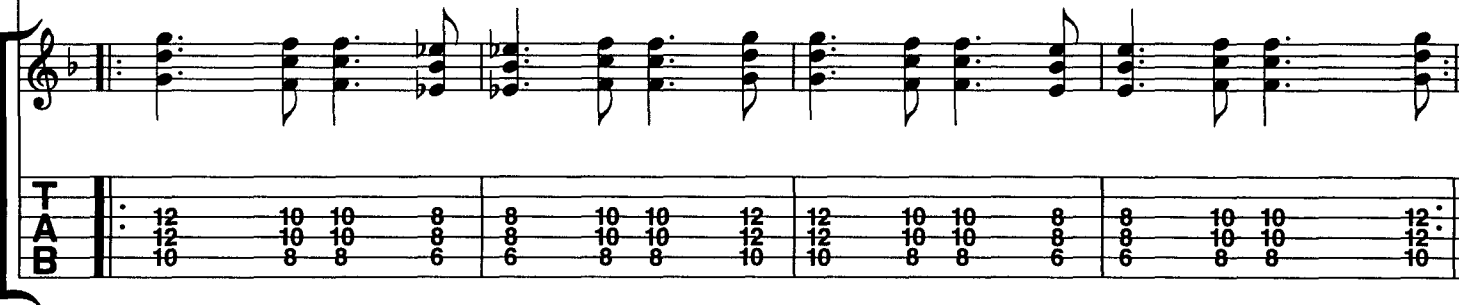
(lead vocal tacet on repeat)

G5 F5 E♭5 F5 G5

Repeat and fade

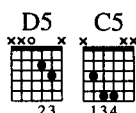


Gtr. 4



T	12	10	10	8	8	10	10	12	12	10	10	8	8	10	10	12
A	12	10	10	8	8	10	10	12	12	10	10	8	8	10	10	12
B	10	8	8	6	6	8	8	10	10	8	8	6	6	8	8	10

RING OF FIRE



Fast rock ♩ = 160

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Gtr. 1 N.C. (D5)

(B♭5)

mf
P.M. (downstrokes)

TAB

0 2 0 3 0 3 2 3 0 2 0 3 0 3 2 3 1 2 0 3 0 3 2 3 1 2 0 3 0 3 2 3

Gtr. 2

(second time only)

* *mp*

f

TAB

3 3 1 (3) (3) (1) 0 0 3 3 2 2 0 0

*crescendo w/volume knob

D5(9)

B♭5(9)

P.M.

f

semi harm.

TAB

0 2 0 3 0 3 2 3 0 2 0 3 0 3 2 3 1 2 0 3 0 3 2 3 1 2 0 3 0 3 2 3

(Gtr. 2 to slashes)

Gtr. 3

f

divisi pick sl.

TAB

0 3 2 0 (0) (3) (3) (0) 1 3 3 1 (1) (3) (3) (1) X X X X

Rhy. Fig. 1 B

D5

Gtr. 2

Rhy. Fig. 1 A

Gtrs. 1 and 3

P.M. -----

TAB: 3 0 (3) 0 0 0 0 0 0 6 5 5 6 (6) 5 5 6 5 4 3

Gtr. 2 to notation

P.M. -----

TAB: 3 0 (3) 0 0 0 0 0 0 6 5 5 6 (6) 5 5 6 5 4 3 3 0

Verses 1 & 2:

Dm

Bb6(9)

1. Fun

girl, _____
2. (See additional lyrics)

you tempt - ed me. _

Gtr. 1 and 3

(end Rhy. Fig. 4)

Rhy. Fig. 2

(end Rhy. Fig. 2)

hold -----

vib. w/bar

P.M. -----

TAB: 1 0 0 1 (1) 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2

(end Rhy. Fig. 1B)

hold -----

mf hold -----

vib. w/bar

TAB: 1 0 0 1 0 7 6 5 (5)

*w/digital echo output panned left

w/Rhy. Fig. 2 Gtrs. 1 and 3 (6 times)

Gm6/D

Dm

A feast — of sparks — in the night.

Gtr.2

hold vib. w/bar

hold vib. w/bar

TAB

0 3 5 3 (3) 0 7 6 5

— is what — I — need. — Oo I'm a read - y to roar —

Gm6/D

hold vib. w/bar

hold vib. w/bar

TAB

(5) 0 3 5 3 (3)

and I'm a read - y for more. —

Dm Gm6/D

hold vib. w/bar

hold vib. w/bar

TAB

0 2 3 1 (1) 0 3 5 3

Well, I'm a read - y to burn — like a light — un - til — the — dawn. —

Dm

hold vib. w/bar

hold vib. w/bar

TAB

(3) 0 7 6 5 (5)

Pre-Chorus 1 & 2:

Fire

Oh, I got - ta see the fire ____ in ____ me ____

(end Rhy. Fig. 3A) Rhy. Fig. 4A

Gtrs. 1 and 3 Rhy. Fig. 3A

P.M.

Gtr. 2 Rhy. Fig. 3B

(end Rhy. Fig. 3A) Rhy. Fig. 4B

hold vib. w/bar

hold

TAB

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 1 3 3 3 1

0 3 5 3 (3) 5 3 3

turn - ing in - to ec - sta - cy. So
(end Rhy. Fig. 3A)

hold

(end Rhy. Fig. 3B)

w/Rhy. Fig. 4A (Gtrs. 1 and 3) and 4B (Gtr. 2) (2 times)

stick a - round ____ and set - tle down; ____ en - joy ____ the mys - ter - y. A -

Bb5(9) C5(9)

voice in the wild-er-ness; there's some-thing in the air. A

Bb5(9) A5 To Coda ⊕

lit-tle love won't bring your pre-cious self a se-cret flame. Fun

Gtr. 1 and 3 Rhy. Fig. 5A

(end Rhy. Fig. 5A)

Gtr. 2 Rhy. Fig. 5B

(end Rhy. Fig. 5B)

Chorus 1:

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2)

D5

girl. (I'm read-y read-y for thun-der.)

Feels like fire. (I'm read-y read-y for thun-der.)

D.S. *al Coda*

Bb6(9)



Coda

w/Rhy. Figs. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2) (1st 8 bars only)

D5



w/Rhy. Fig.'s 1A (Gtrs. 1 and 3) and 1B (Gtr. 2)



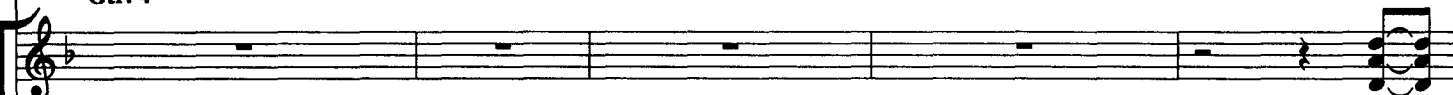
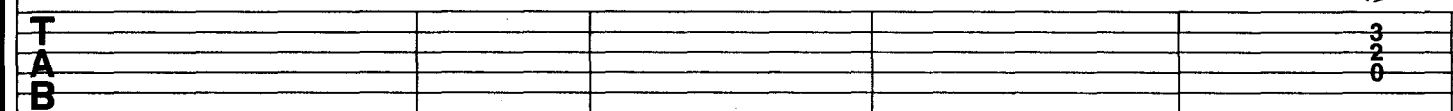
read - y for thun - der. _)

(I'm read - y,

(Gtrs. 2 and 3 out)



Gtr. 4

*f* *trem. bar.

*depress bar 1 whole step before striking chord.

Guitar Solo:

Gtr. 4

D5

F5

C5

Bb5

grad. release

TAB

0 (0) 4 7 (7) 9 10 9 9 10

Gtr. 1

mf

TAB

7 5 (7) 3 5 2 3

1/2 1

F/A Bb5

TAB

(10) (10)-12 (12) (12) 10 13 10 12 10 13 10 12 10 13 10 12 10 13 15 (15)

TAB

(3) (1) 3 3 3 3

F5 C5

8va

1

TAB

15 13 15 15 (15) 13 15 (15) 15 15-18 151718 151715 19171520 18 1920 17 18 19 18 17 2019 1817 16 19 181716

TAB

3 3 5 (5) 5

loco C7/E A.H. (8va) *loco* F#sus F5 A.H. (8va)

6 3 1/2 A.H. 1/2 semi harm. A.H.

T 15 19 18 17 16 15 17 17 17 15 8 3 5 (5) 3 5 2 6 5 3

B (5) (3) 8 7 8 10 8

A.H. Pitch: F# A.H. Pitch: A

(Gtr. 4 out) +2 1/2

harm. A5 -1 -6 -1 1/2

trem. bar -1 -6 -1 1/2 grad. pull up on bar +2 1/2

T (3) (3) 7 7 5 5 (5) (5) (5) (5) (5) (5)

B (10) (8) 2 0 2 0

divisi *Gtr. 3

*w/flanger effect

Interlude:

Gtr. 1 and 3

Bb

mf P.M. P.M.

T 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

B 1

C

P.M. P.M.

T 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2

B 3

Bb

P.M.

A5

Fun

Gtr. 1 and 3

f

Gtr. 2

f

Verse 3:

w/Rhy. Fig. 2, Gtrs. 1 and 3 (3 times)

Dm

Gm6/D

girl, _____ you tempt - ed _____ me. _____

hold _____ vib. w/bar _____ hold _____ vib. w/bar _____

Dm

You broke _ me up _____ like a knife _____ so ten - der - ly. _

hold _____ vib. w/bar

TAB

(3) 0 7 6 5 (5)

w/Rhy. Fig. 3A (Gtrs. 1 and 3) and 3B (Gtr. 2)

Gm6/D

Oh, I got - ta see the fire _____ in _____ me _____

burn - ing up my _____ ec - sta - cy. _____ A

C5(9)

w/Rhy. Figs. 5A (Gtrs 1 and 3) and 5B (Gtr. 2)

Bb5

A5

lit - tle love _ won't bring _ your pre - cious self _____ a se - cret _____ flame. _____ Oh _____

Chorus 3:

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2) (1st 8 bars only)

no. _____ (I'm read - y, read - y for thun - der. _____)

Gtr. 4

mf

hold bend _____ trem. bar

TAB

7 7 13 13 13
7 7 12 12 12
5 5 5 5 5

Feels like fire. (I'm read - y, read - y for thun - der)

-1/2 *-1/2* *-1/2*

TAB

(13) (13) (13) (13) 7 (7)
 (12) (12) (12) (12) 7 (7)
 5 5

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and
 1B (Gtr. 2) (1st 8 bars only)

Ring of fire. (I'm read - y,

(8va) harm. grad. dive w/bar

TAB

5 5 5 5 7 7 (7) (7) 7 7 5

read - y for thun - der.) It feels like

hold... hold... hold... hold...

TAB

(7) (7) (7) (7) 12 10 10 12 10 10 12 10 10 12 10 10 10 10

fire. — It feels — like
(I'm read-y, read-y for thun - der.)

P.M. . . . P.M. . . . P.M. . . . P.M. . . .

T 7 7 10 10 10 10
A 7 7 10 10 10 10
B 5 5 10 12 10 12 10 12 10 12 10 12 10 12 (12) 10 12

Outro:

Gtr. 2

D5

Gtr. 4

T 7 7 10 10 10 10
A 7 7 10 10 10 10
B 5 5 10 13 10 13 10 13

Gtr. 1 and 3

P.M.

T 3 3 6 6 5 5 6
A 2 2 3 3 3 3 3
B 0 0 0 0 0 0 0

First system of musical notation. The guitar staff (top) features a treble clef and a bass staff (bottom) with a bass clef. The guitar staff has a key signature of one flat and a 4/4 time signature. The bass staff has a key signature of one flat and a 4/4 time signature. The guitar staff has a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of one flat and a 4/4 time signature. The bass staff has a key signature of one flat and a 4/4 time signature.

Second system of musical notation. The guitar staff (top) features a treble clef and a bass staff (bottom) with a bass clef. The guitar staff has a key signature of one flat and a 4/4 time signature. The bass staff has a key signature of one flat and a 4/4 time signature. The guitar staff has a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of one flat and a 4/4 time signature. The bass staff has a key signature of one flat and a 4/4 time signature.

Verse 2:

I left, so in between.
 You're stealing all of the fire, electric me.
 I'm staring into the sun,
 I'm staring into a gun.
 I'm staring at the sky,
 Turn it out and let it burn.

(To Pre-Chorus:)

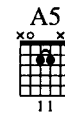
TWO STEPS BEHIND

(Electric Version)

Slow rock ♩ = 76

Intro:

A5



Words and Music by
JOE ELLIOTT

G

D

Gtr. 1

Rhy. Fig. 1 \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

f *trem. bar ----- hold -----

TAB: 2 (2) (2) (2) (2) (2) (2) 0 0

Gtr. 2

f

1

1/2

TAB: 9 10 9 12 (12) 9 10 9 7 6 6

*chords pulse rhythmically w/bar

A5 G D

1. Walk a - way.

(end Rhy. Fig. 1)

trem. bar

1/2 1/2 1/2 1/2 1/2 1/2

TAB: 2 (2) (2) (2) (2) (2) (2) X 0 0 3 3 3 3 3 3 0

(Gtr. 2 out)

*Both notes vib.

TAB: (6) 9 10 9 12/14 (14) 8 8 8 7 7 7 7 7 7 7

Verses 1 and 2:

Substitute w/Rhy. Fig. 1, Gtrs. 1 and 2 (2nd time)

Asus2

G

Asus2

if _ you want _ to. _ It's o - kay _ if _ you need.

2. (See additional lyrics)

Gtr. 1 *fdbk.* (Gtr. 1 out)

vib. w/bar

TAB

*Gtr. 3 *mf hold* *vib. w/bar* *hold* *vib. w/bar* *hold* *vib. w/bar*

TAB

*clean w/chorus and delay

Bridge 1 and 2:

G N.C.(A) (D) (E) (D)

to. 1. (a) You can _ run, _ but you _ can _ nev-er hide. _ You see my _

2. (See additional lyrics)

Gtr. 3 *hold* *vib. w/bar* **hold* *hold* *hold* *hold* *hold*

TAB

*w/pick and fingers throughout Bridge.

Rhy. Fill 1

Gtr. 2 (Gtr. 2 out)

Gtr. 1 (Gtr. 1 out)

TAB

(A) (D) (E) (D) Gtr. 3 *Pre-Chorus:* F#m Rhy. Fig. 2B

shad-ow _ come_ creep-in' up_ in _ side _ you. _ There's a mag- ic run - nin' _

Gtr. 3 Gtr. 3 to slashes

hold _ _ _ _ _ hold _ _ _ _ _ hold _ _ _ _ _ hold _ _ _ _ _ hold _ _ _ _ _

TAB

Gtr. 1 Rhy. Fig. 2A

mf

TAB

*Fret F# on ⑥ w/thumb (Gtr. 3 out) (end Rhy. Fig. 2B)

D G E5 D A5

through your _ soul, _ but you can't _ have _ it all. _ What - ev - er you do...

Gtr. 1 (end Rhy. Fig. 2A)

TAB

Gtr. 4 Rhy. Fig. 3 (end Rhy. Fig. 3)

TAB

Chorus:
A5

D E5 D A5

I'll be two steps behind you. (Wherever you go...)

Gtrs. 1 and 4 1/2

trem. bar 1/2

TAB

D E5 D A5

And I'll be there to remind you (a) that it

1/2

trem. bar 1/2

TAB

D E5 G

on - ly takes a minute of your precious time

1/2

trem. bar 1/2

TAB

To Coda \oplus

***(Gtr. 1 to slashes)**

to turn a - round. I'll be two steps be - hind.

(Gtr. 4 out)

trem. bar

TAB

*2nd time only

w/Rhy. Fig. 1 (Gtr. 1)

1. A5 G D A5

Gtr. 2

f

1

1/2

*

*Both notes vib.

TAB

9 10 9 12 (12) 9 10 9 7 6 6 6 9 10 9 12 14 12 14

*Both notes vib.

G D

| 2.
Interlude:
A5

Gtr. 1

2. Take the time _ _ _ _ _ (Whispered:) So watch out.

Gtr. 2

mf

TAB

(14) \ 8 8 7 7 15 15 15 : 9 ~ ~ ~ 10 ~ ~ ~ 12 ~ ~ ~ 10 ~ ~ ~ ~
(14) \ 7 7 7 7 14 14 14 : 9 9 9 9 9 9 9 9 9 9 9 9 9 9

A.H. (Gtr. 2 out) (8va)
 A.H.
 T 9 9 9 9 9 9 9 9 12 10 9 9 (9)
 A.B.
 Gtr. 5
 f
 T 9 (9) (9)
 A.B.

A.H. Pitch: E

Guitar Solo:
 w/Rhy. Fig. 1 (Gtr. 1)
 Gtr. 5 A5 -1/2 hold hold hold hold A5 A.H. loco -1/2 A.H. P.M.

trem. bar -1/2 vib. w/bar *trem. bar trem. bar -1/2
 harm. 8va harm. 8va

T 14 14 14 14 14 14 12 12 12 0 0 7 7 (7) (7) 6 (6) 7 9 (9) 4 4
 A.B. 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*quickly depress bar 1/2 step before pulling up one whole step

A.H. pitch: F#

Pre-Chorus:

G D F#m w/Rhy. Figs. 2A (Gtr. 1) and 2 B (Gtr. 3)

There's a mag - ic (a) run - nin' -

Gtr. 5
 P.M. 3 1

T 6 4 4 4 7 6 7 6 4 7 4 6 7 6 9 10 9 11 12
 A.B.

D.S. al Coda
A5w/Rhy. Fig. 3 (Gtr. 4)
G

D

E5

(Gtr. 5 out)

through your _ soul, _ but you can't _ have _ it all. _

What-ev - er you do... _

fdbk. (8va)

vib. w/bar

grad. dive w/bar

(12)

(12)

Coda

G

D

1.

2.

Yeah, _ turn _ a-round, _ I'll _ be two _ steps _ be-hind. _ I'll be... _
Gtr. 1 and 4 $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \end{matrix}$ $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 \end{matrix}$ $\begin{matrix} -1/2 & -1/2 \end{matrix}$ (Two steps _ be-hind. _trem. bar $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \end{matrix}$

Outro: A5

G

D

* I'll be two _ steps be - hind _ you.

(Two _ steps _ be - hind. _

Gtr. 1 and 4
Rhy. Fig. 4A

(end Rhy. Fig. 4A)

trem. bar $-1/2$ trem. bar $-1/2$

Gtr. 5 Rhy. Fig. 4B

(end Rhy. Fig. 4B)

mf

*Downstemmed vocal written 8vb to facilitate reading

w/Rhy. Figs. 4A, Gtrs. 1 and 4 and 4B, Gtr. 5 (8 times)

A5 **G** **D**

And I'll be there to re - mind you.

Gtr. 2

(Two steps be - hind.)

f pick sl.

TAB

A5 **G** **D**

Yeah, oh yeah.

(Two steps be - hind.)

TAB

A5 **G** **D**

Yeah, oh yeah.

(Two steps be - hind.)

TAB

A5 **G** **D**

Yeah, oh yeah.

(Two steps be - hind.)

TAB

A5 **G** **D** **A.H. Pitch: A**

Two steps be - hind.

(Two steps be - hind.)

TAB

hold hold hold hold

A5 G D
 Yeah, oh Yeah. (Two steps be hind.)
 hold hold P.M.
 9 10 9 7 8 7 7 7 10 7 7 10 7 7 7 (7)

A5 G D
 Yeah, oh yeah. (Two steps be hind.)
 1 1
 9 10 9 12 (12) 14 14 14 14 14 14 15 15 (15) (15) 5 7

A5 G D
 Two steps be hind. Two steps be hind.
 (8va) loco (8va) loco (8va)
 1 vib. w/bar 1 1 1 1 1 1 1 1
 17 15 (15) 0 17 (17) 19 17 19 19 19 19 19 19 (19)

A5 G D
 Yeah. Fade
 17 17 19 19 19 19 19

Verse 2.: Take the time and think about it.
 Walk the line.
 You just can't fight it.

Bridge 2.: Look around and see what you can find.
 Like a fire that's burnin' up inside me.